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JULY, 1921

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The INTERNATIONAL STUDIO

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**INTRODUCTION TO THE
REPIN EXHIBITION AT THE
KINGORE GALLERIES
BY DR. CHRISTIAN BRINTON**

Le beau, c'est la vie.

(Continued from June)

Throughout his stormy, militant career Repin, like Tolstoy, has remained temperamentally a rebel and a fighter, an enemy, by implication at least, of Church and State. The social and political as well as the purely artistic influence of his production has been immense. On various occasions he has approached the danger line of audacity, but always, instead of officially disciplining the artist, the offending painting has been purchased for their private edification by the czar or some discretionary grand duke. So open has at times been the popular approval of some of his franker, more radical works, that they have actually been removed from public gaze within a few hours after being placed on exhibition. At the bare feet of Tolstoy, when the celebrated full-length standing likeness of him was first shown, were daily deposited so many floral tributes that the solicitous authorities were impelled temporarily to sequester the portrait.

While possessing an ample measure of reconstructive imagination, and a notably sound and convincing historical sense, Repin is one of those instinctive realists who are at their best when face to face with the living model. Rarely does he wander from the realm of definite, specific observation. The stricken, tortured countenance of Ivan the Terrible's dying son is virtually a portrait of poor, distraught Garshin in the final stages of insanity and impending suicide. The confused, haunted expression on the face of the exile in *The Unexpected Return* was suggested to the painter by the appearance of Dostoyevsky when he first came home after his Siberian immolation. The work of Repin, like that of his fellow toilers in the field of letters as well as art, takes its point of departure from the facts of everyday existence. For them life as it seethed about them in its perennial power and complexity was all sufficient.

The story of Repin's career and achievement is the story of Russia during the period intervening between the Russo-Turkish war and the war with Japan. On his canvases gleams the history of his country with all its possibilities, all its eager, baffled effort and sullen, misdirected power. His series of portraits constitutes a pantheon of Russia's leading spirits. His naturalistic and historical compositions reflect with consummate graphic resource a

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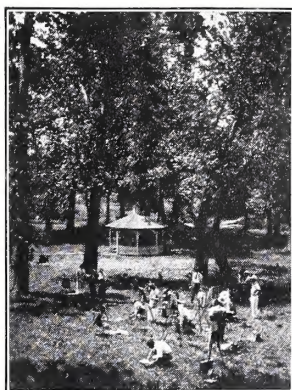
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(Continued from page 3)

troubled present and a sumptuous, barbaric past. It is to Russia, and Russia alone, that he has consecrated the passionate fervour of his vision and the vigorous surety of his hand. And these gifts he dedicated not to the narrow province of aesthetics but to a broader, more beneficent appeal. At first, as in the Burlaki, his message seemed repellent in its unflinching verity, but gradually the stern accuser displayed more sympathy and forbearance. Though he seems to stand apart from his fellows, a solitary, taciturn figure, Ilya Repin belongs to that great succession of academic realists at whose head remained for so long the diminutive yet masterful Adolf von Menzel. Once the essential facts are at his command, Repin groups them with due regard for scenic effect. He composes as well as observes. His art is both portraiture and panorama.

The rigorous realistic and nationalistic tradition represented alike by Repin in painting and by his contemporaries in music and letters is the specific legacy of their day and generation. Solidly grounded in the positivist philosophy of Bielinsky, Chernyshevsky, and Pisarev, contemptuous of aesthetics, and the effete passions of those who were called "the superfluous ones," this art does not address itself primarily to the imagination. It is in no sense a product of fancy; it is rather a convincing transcription of outward and visible fact. When Repin came to the capitol in the early sixties of the last century the Byronic fervour of Pushkin and the eloquent heart-hunger of Lermontov had been brusquely swept aside by the so-called humanitarians and utilitarians. Freed from classic and mythological pretence, the artists of the day set about the task of evolving what they considered a characteristically national pictorial expression, and this they did with all the resources of pen and brush, for they were polemicists as well as painters.

In its every accent the artistic legacy of Ilya Repin typifies the man's own particular age and epoch. It definitely incarnates the *signum temporis*, the spirit of the time, in the same manner as does the fiction of Dostoyevsky and Tolstoy, and the music of Glinka, Musorgsky, and Borodin. Like their brethren in letters and music, Repin and his colleagues of the Peredvizhniki fought a bitter and victorious battle in the cause of nationalism. And yet, however formidable their achievement undeniably was, it proved by no means the final phase of Russian pictorial activity. The realistic nationalism so dear to this heroic group has in due course been superseded by a decorative

and idealistic nationalism which is equally legitimate and equally logical. The elder men, long kept away from wholesome, objective reality, were content with the realm of fact. Their successors have striven to capture the sumptuous and radiant kingdom of creative fancy.

At his summer residence at Kuokkola in Finland, situated but a scant two hours from the capital, or in his spacious, workmanlike quarters in the upper storey at the Academy, before the doors of which he once paused an unknown, aspiring provincial, Ilya Repin passed the most fruitful period of his career. His prestige as a teacher was immense, and his classes were always crowded to capacity. Among the most prominent of his pupils were Bilibin, Braz, Fechin, Koustodiev, Maliavin, Serov, and three younger men who are at present in America, Djenyev, Levitt, and Perelmann. Each and all they recall him with reverence and affection, for their austere, laconic preceptor was by no means devoid of humour and humanity. He used to be fond of entertaining certain of the more promising students at his home, but, with the increasing toll of time, and the catastrophe that has overtaken his troubled yet aspiring country, Repin has become an isolated figure, almost, in fact, the sole living survivor of an older order.

The past decade, which marks the final phase of Repin's artistic activity, has been replete with contrast. Beginning with the brilliant success of his imposing collective display in the picturesque Russian Pavilion at the Esposizione Internazionale of Rome in 1911, it is closing in darkness and distress. The Roman exhibition comprised the most comprehensive assembly of his work ever seen outside of Russia. There were in all sixty-two numbers consisting mainly of portraits, drawings, and water colours. And it may be added that the production of the sturdy, fecund sexagenarian held its own beside the work of many a younger man, not forgetting his former pupils Serov and Maliavin, who on this occasion shared honours with their master.

Although, during these stressful, progressive years, he could not fail to note that the complexion of art was rapidly changing, the austere painter of The Cossacks' Reply and its pendant, The Black Sea Pirates, refused to make any sort of compromise with what is called modernism. He remained resolutely himself. The shimmering radiance of impressionism broke unregarded about him, and as for certain more recent manifestations of artistic activity, they are as anathema to the truculent Cossack. So stoutly does he defend himself against what he deems the pernicious

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(Continued from page 5)

ious heresies of the later men that when, in 1913, his Ivan the Terrible and his Son was wantonly slashed by a young lunatic in the Tretyakov Gallery he took occasion to avow that he considered the act to have been prompted by a hatred of the older art, a desire to destroy former canons of taste and set up new, and frankly revolutionary standards.

Shocked beyond measure by the damage done his painting, he could scarcely believe that the deed was the work of a sporadic individual impulse, but took it as a symbol of the general artistic and social unrest of the day. "Who knows," he passionately exclaimed, "but that this affair may be the result of that monstrous conspiracy against the classic and academic monuments of art which is daily gathering momentum under the influence of endless debates and disputes regarding the newer tendencies. These people are actually advocating the destruction of the cherished masterpieces of the past. They are seeking in all manner of ways to achieve their ends. They wish to break into the temple of art and hang there their own abominations, but I say they are creatures without reverence or religion, without a God, and without a shred of conscience in their souls!"

The wanton act of poor frenzied Balashov had, however, no aesthetic import. Its prompting lay deeper than any artistic considerations, for in its own isolated, spasmodic fashion it foreshadowed events of a far wider significance. And it is these events, coming with fateful swiftness, that have so overcast the last years of the painter's life.

The great protagonists of his particular epoch have all gone before him. Antokolsky, once his roommate during their obscure student days, and later his rival in fame and popularity, the veteran critic Stasov, his life-long friend and champion, his favourite pupil Serov, upon whom the master's mantle seemed destined to fall—each has preceded the sturdy, tenacious Cossack along the pathway that must shortly claim him. And, seated in his spacious studio—once the mecca of the intelligentsia of an entire nation—grey, shaggy, and virtually alone, he seems almost like a soul at bay. For the vital spark that sustained him throughout years of effort and accomplishment, and countless bitter struggles both professional and domestic, is wellnigh extinguished.

With the same courage as before, Repin, despite his age, has none the less endeavoured to adjust himself to the fast-changing conditions about him. Passionately devoted as ever to the actual and the visible, he has pictured for

us a sharp, poignant struggle in front of the Winter Palace, with the snow dyed crimson, as was the floor in the Granovitaya Palata when Ivan ruthlessly struck down his pleading son. He has also painted the since deposed leader, but then idol of the Russian masses, Kerensky, seated in the library of the czar's palace. Numerous distinguished visitors have also come to see and pose for him at Penati, his country home at Kuokkola, which is now, alas, stripped of many of its former treasures. The few fitful years, or months, that remain to him are in fact filled with struggle and bitterness—tinged, as his devoted Vladimir Vasilyevich would say—with black and Repin red.

ODDS AND ENDS

Mr. Ameen Rihani, who contributes the truly monumental article on Prints of the Year to this issue, is a poet with two volumes of verse to his credit. They are:

A Chant of Mystics,
The Luzumiyat of Abu'l-Ala.

Mr. Rihani has just published a volume of essays entitled:
The Path of Vision.

(A telegram)

G. Wharton Edwards,
331 Madison Ave.,
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Am instructed by President Rene Viviani to inform you he will present you gold palms Officer Public Instruction as reward your great works of art and patriotism Tuesday next, 9:30 a. m., Room 315, Vanderbilt Hotel. Sincere congratulations.

Marcel Knecht.

A class in sculpture will be conducted at the Summer School of the Pennsylvania Academy of the Fine Arts at Chester Springs throughout the entire summer.

Mr. Laessle, who will have charge of the class, was a student of the Academy in 1901. He received a Cresson Traveling Scholarship, and studied in Paris in 1904-7 under Michel Beguine. He has been associated for years with Mr. Charles Grafty who has had charge of the Sculpture Class of the Academy since 1893.

The University of Pennsylvania publish in Volume XXI, No. 29, of their Bulletin announcements of their School of Fine Arts for 1921. Courses in Music, Architecture and the Fine Arts are included.



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"THE MARKET STALL"
FROM THE OIL PAINTING
BY FRANK BRANGWYN, R.A.
(BARRIZON HOUSE, LONDON. See p. 234.)

The INTERNATIONAL STUDIO

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VOL. LXXIII, NO. 292

JULY, 1921

PRINTS OF THE YEAR BY AMEEN RIHANI

NEW YORK may never become the art centre of the world. But in the graphic arts this year it was a centre of brilliance, which neither Paris nor London could have dimmed. The exhibitions in the galleries and the museums were inclusive in scope, amazing in variety, most vital in interest. From Rembrandt to Zorn, from Dürer to Lepère, from Piranesi to Mielatz, from Gavarni to Whistler, all the mediums were represented in their periods of excellence as well as their various stages of evolution. It was a delight to the amateur and an education to the public.

Of chief importance in the galleries were the memorial exhibitions of two European masters and an American, which afforded us the joy of seeing the rarest of Zorn's etchings, the finest of Lepère's wood-engravings, and those quaintly picturesque New York scenes—fast vanishing, alas!—of Mielatz. In lithography an exhibition of the work of Fantin-Latour shows how the stone can even be made to sing dithyrambs to music. In impressionism some rare prints of such masters as Degas and Pissarro, Forain and Steinlen, give us an idea of what they attempted and what they achieved with the plate and the stone.

Of contemporary etchers of distinction, D. Y. Cameron and James McBey were on view together, thus affording an opportunity

for a comparative study of their manner and technique. Both are individual in expression, the one going direct to his subject, however; the other, as a rule, only pointing to it. But the Whistler-like quality of McBey sometimes evaporates and, as in his last Palestine plates, the atmosphere is lost.

Differing from both Scotchmen, two other artists, W. Lee Hankey and E. Blampied, hail us with a gesture, uncouth sometimes but unmistakable, and take us into the refreshing intimacy of the labourers of the field. *Minding the Flock* of Hankey and *Potato Planters* of Blampied, are excellent plates done in a forthright manner, which does not, however, overcome their æsthetic candour, and with a technical knowledge that fits the rhythm to the theme. (See May issue.)

From the rude labours of man a Gallic temperament beckons us to the poetic charms of nature. The "*Paysages Poétiques*" of Jacques Beurdeley, which were exhibited here for the first time, are ingenuous and direct, though treated with delicacy and grace. Beurdeley has a lyric fervour which sometimes, like Lepère's, flows freely in a calm melody, and sometimes, like Whistler's, disappears in a subtlety of sophistication. The accompanying reproduction, *La Route de Flégny*, is an example of his work at its best.

Among American artists Henry B. Shope has produced a few plates somewhat in the style of Beurdeley, but his poetic landscapes often lack the harmony and balance that the

lyric mood exacts. His distances are always delicately suggestive, but his subject, as a rule, is too self-assertive for peace. The contrast is so violent in a limited range that the poetic charm is lost. Least marked with this marring manner are his two plates *The Baby Carriage* and *Sunday*. In his French and Italian scenes his point of view is often ordinary; but he invests his plates with a quality of light and tone that gives them distinction.

Less subtle but more direct and spontaneous is Eugene Higgins, who has a social conscience as well as a high artistic purpose. The ruggedness in his work does not destroy the charm in composition and design, nor even the lurking sentiment. Higgins is a thinker as well as an observer. He begins with a purpose, clear enough, I imagine, in his own mind, but elastic enough to reach, when the plate is done, a generalization that does not obtrude itself upon us. Often, too, he betrays what might be called a toothache in his social conscience. He is grim, but not morbid. Such plates as *Fantine*, *Domestic Duty* and *Rent*

Bill arrest and awaken and charm. In their treatment as in their purport they are strikingly presented. The art connoisseur and the social philosopher are equally intrigued. For in the way he builds his house of darkness, sanctifies it with an instance of human struggle and suffering, and lights it up from a point suggesting an assuring beyond, he achieves what to my mind is a real work of art—a work that has both æsthetic and intellectual value. In *The Snags* is a good example of his artistic and philosophic vision. It indicates more than it portrays; and if we forget the traveller, worn and weary, in contemplating man's place in the universe, then the artist has nobly succeeded. But Higgins is sometimes slipshod in his drawing, which is, of course, the fashion of the day. An artist like himself, however, can afford to be out of fashion.

Like Frank W. Benson, for instance, whose draughtsmanship does not interfere with his creative power. His work in etching covers a broad field, but he has chosen of late to exhibit almost exclusively for the sportsman.



Courtesy Arthur Harlow

LE CHEMIN
DU MARAIS

WOOD-CUT BY
AUGUST LEPÈRE

Prints of the Year



Courtesy Kennedy & Co.

LA ROUTE
DE FLÉGNY

ETCHING BY
BEURDELEY

The print amateur and the collector will find much to admire, however, in this phase of his work; for his scenes of birds, in flight or at rest, are always alive, seldom uninteresting. His technique has no frills, is solid and telling; his line is never weak or unnecessarily crude; his composition is seldom at fault; and now and then he concedes to a decorative design. In the open fields Benson is at home and as alert as the objects of his observation: hence the accuracy and the charm with which he translates them to the plate.

Like Benson's birds, we find ourselves with Lester G. Hornby always on the wing. For he has etched in various styles and moods wherever the ragged and picturesque beckon—in Chicago as well as in Rome—in England, in France and in Spain. His Paris scenes are habitual, though well done; his choice is not governed by any æsthetic caprice. His plates of Normandy and the Marne, redolent of very agreeable rustic flavours, are well envisaged and

treated with a sympathy that betokens close association. His peasants are reminiscent of Pissarro's, and a few of his plates have the resonance though not the luminosity of the Impressionist of Pontoise. Hornby has an eye for the homely as well as the picturesque; and he gets into his work the character of the place and the people that give him his subject, whether they be in Gloucester or Paris or Granada. Indeed, he finds his types everywhere; and with the versatility of a cosmopolite he makes the gesture that gives his attachments the value of an artist's who carries a Baedeker along with his sketch book. The charm of his plates, in other words, seldom goes beyond the actual expression. His quality is more vibrant than intense.

I do not think that Wm. Auerbach Levy has even made the acquaintance of Baedeker. He has not gone far out of his ethnological limitations, at least, for his types. And whether of an emigrant or a scholar or a buyer

Prints of the Year

of old clothes, whom he finds among his own people, his interpretation is deeply sincere and sympathetic, though somewhat idealized. But who can better understand and interpret that most interesting of Semitic types, the quaint and pensive and pious Jew, than a poet of his own race? Levy has a poetic vision, intense but not aggressive. Nor is he seduced by the merely picturesque. His types, like *Faithful* and *The Talmud*, carry not their shibboleths in their gabardines: they have an appealing spirituality. Particularly in the *Emigrant* the expression evokes a past rich with culture and tradition—and persecution. The eye reveals a background of light and flame extinguished by centuries of brooding silence. And out of this silence comes Levy's *Emigrant*, not as a

"red," but as a type that is intensely human, with possibilities untold of spiritual and intellectual development.

In his technique Levy often depends on the blank spaces to better bring out the effect of his line; and his tonal values are obtained mostly through the skillful use of the needle and the acid. Now and then, in the wiping, he emphasizes through the burr a line or a shade; but he does not waste much ink on a plate. Notice the back of the *Emigrant* and the hang of the coat, so eloquent, through the thrifty use particularly of the heavy line, in its folds and bagginess, so expressive of the spirit that leans upon a staff of a priest of Israel.

But Levy is not original in his technique.



BALES OF
COTTON

ETCHING BY
ANNE GOLDTHWAITE

Prints of the Year



Courtesy Arthur Harlow

THE
EMIGRANT

ETCHING BY
W. AUERBACH LEVY

Others have tried it before him, among them a woman artist I know. It does not seem to me, however, that etching is a woman's job,

considering at least its routine. For what with chemicals and grounds and wipers and ink and a hand press, it's as bad as washing dishes,—



Courtesy Robert Mussmann

THE SNAGS

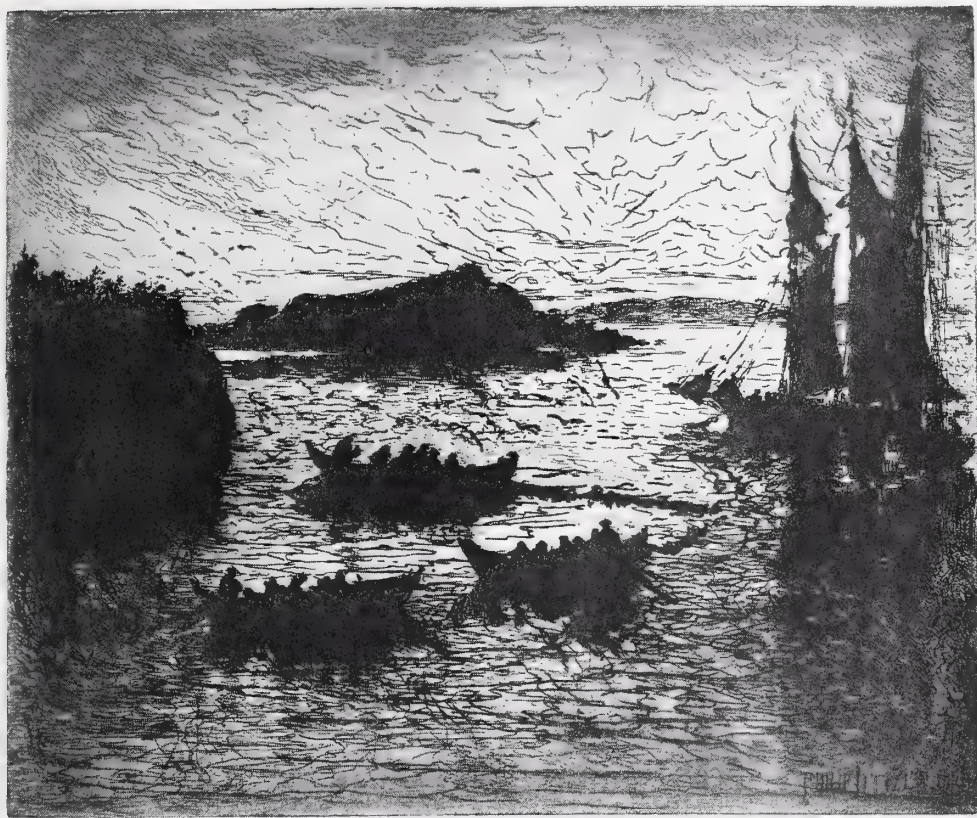
ETCHING BY
EUGENE HIGGINS

it's worse than the kitchen. And men, after all, have made better cooks—and better etchers. But she will try everything, the Wonder of the Age, outside the kitchen of course, and she will excel in her own way—although some

critics have to be browbeaten to nod assent.

But I—Allah be my witness—am not hard to please. There's Mary Cassat, for instance, whose work in etching is like gossamer on the fingers of a vanishing beauty. Her *Mother*

Prints of the Year



Courtesy Robert Mussmann

SEINING
AT DAWN

ETCHING BY
PHILIP LITTLE

and Child, in a concentrating variety of poses, are done with exquisite tenderness, aye, and with that feeling of the mother who in a pinch would beg or steal to nourish her children. I am not casting reflections upon her manner and technique; for it matters not how much there is in her work of Degas and Pissarro, the source of inspiration is her own. And that is more than one can say about some men artists. Mary Cassat chose her subject and stuck to it. So too has Katharine Cameron, the sister of D. Y. Her brother may have influenced her technique, but her manner is her own. She has an ornate style, a pure and incisive line. And such plates as *Monsieur Cobweb* and *The Duel* are exquisitely expressive of a delightful feminine fancy. Like Mary Cassat, having chosen her subject—and what better, to suit her pretty conceits, than flowers and butterflies, thistles and bumble-

bees?—she is likely to stick to it. I for one admire their talents and honour their limitations.

There's another girl artist whom I met th'other day at the Academy while I happened to be admiring one of her etchings, and who does not look to me as if she could as much as crank a flivver. Nevertheless, she must be able to command a press with her own hands, for the trial proof at least, since she turns out a good plate now and then. Margery Ryerson has a feeling for children, which is deep and sincere. It forces her to no quibble; it imposes no kink upon her manner. And her technique is akin to that of Mary Cassat. Mary went to Camille, Margery went to Mary—but it matters not where they go, so they come back with something really worth while. And there it is in *Peter* and *Dressing Mary Jane*, two of Miss Ryerson's plates, which are



THE
PUMA

ETCHING BY
WILL SIMMONS



Courtesy E. Weyhe

LA POURSUITE

AQUATINT BY
OROVIDA PISSARRO

Prints of the Year



NUDE

LITHOGRAPH BY
ALBERT STERNER

tenderly conceived and executed. But her work is not always clean. Across her etchings are hard straight lines, which do not seem to belong there; and whether they are the result of accident, or of negligence, which is worse, they certainly mar the delicate charm of her work.

Anne Goldthwaite, who is surer of her technique and wider in her scope, is also preëminently feminine. What she has to say has more of beauty than power;—comes straight out of the heart to the plate rather than labours through the mind. She is necessarily subjective, for she has an eye that can penetrate the rim of reality. What she then sees is her own. Thus in her southern scenes, as *Cotton Bales* and *Saturday in Alabama*, the subtlety of a fine emotion is translated into a whispering loveliness. Her *October in France*, more poetic than individual, is a graceful landscape against a background of aquatint. Her *Crucifixion* is big with æsthetic feeling and purpose. So too are the plates *Aviator* and *The Moth*, which are done in a summary and very imposing manner, the creamy blanks contributing nobly to their expressive charm. If Miss Goldthwaite did not attempt so much in scope and style,

thus contenting herself necessarily with the yield of "touch-and-go," she could make more, I think of her skill and talent.

I am in doubt about the femininity of another woman etcher whose work was exhibited in New York this year, and who has gone far—into the jungle!—for her subject. She is a descendant of two generations of artists and has an originality which her heritage did not spoil. Orovida Pissarro is the daughter of Lucien the wood-engraver, who is the son of Camille of impressionist fame. But Orovida, with her



TORTOISE SHELL
BUTTERFLIES

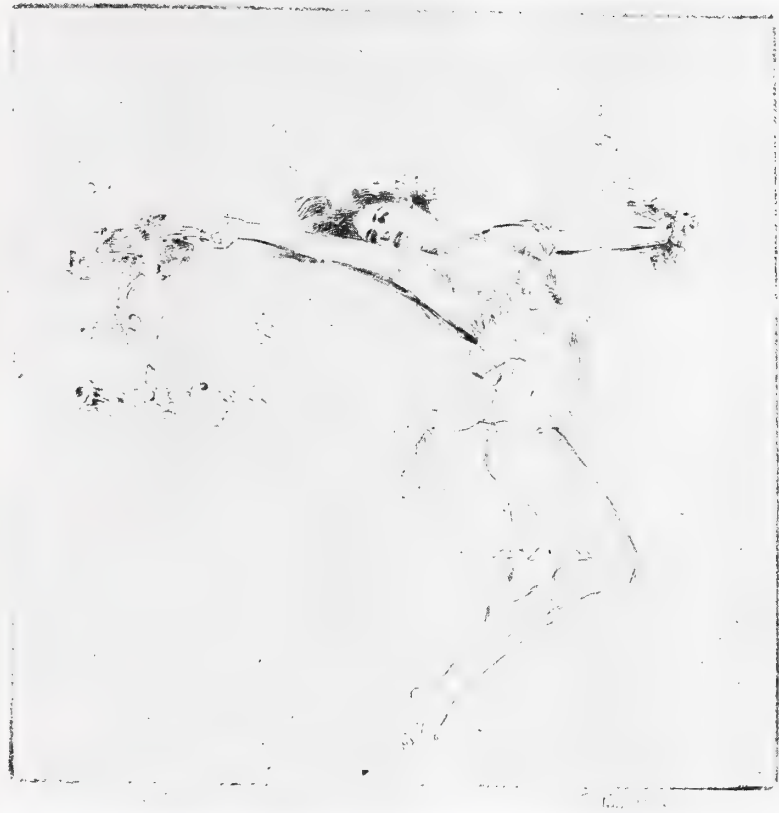
KATHERINE
CAMERON

Prints of the Year

father's skill in drawing and her grandfather's skill in etching, had the pluck, it seems, to strike out for herself—and into the lions' den! Which, in her case, although I like to believe the contrary, is perhaps the Paris Zoo. But her style is her own, and her animals—well, she has an eye and an imagination. She has also a line, an elastic, a resilient, a snapping line. Her tigers and lions almost leap out of the etchings, so fiercely alive are they, albeit so excellently drawn. Indeed, here is where good drawing and the interpretation of movement do not antagonize each other; here is one example of the possibility of what is considered nowadays impossible. Look at *The Pursuit* here reproduced. When I look at it, I feel I

ought to retract what I have just said about the jungle and the Zoo. For is it possible that she could get so much atmosphere and so much of realistic terror and movement into her composition by merely sitting before a cage in Paris and enlisting her imagination? It is wonderful, O Orovida, if you did: it is more wonderful, if you didn't.

Even Will Simmons, who himself sits occasionally before a cage in the Zoo to "get a rise" out of a monkey or a bear, approves of Orovida. But he can show her a few things in the jungle—I am not more sure of his than of hers—which she has not yet seen, perhaps because he is older in the game. His observations are more inclusive; his mood is sometimes deep but never murky; and there are translucencies in his work which reveal a delightful sense of humour. His bears are



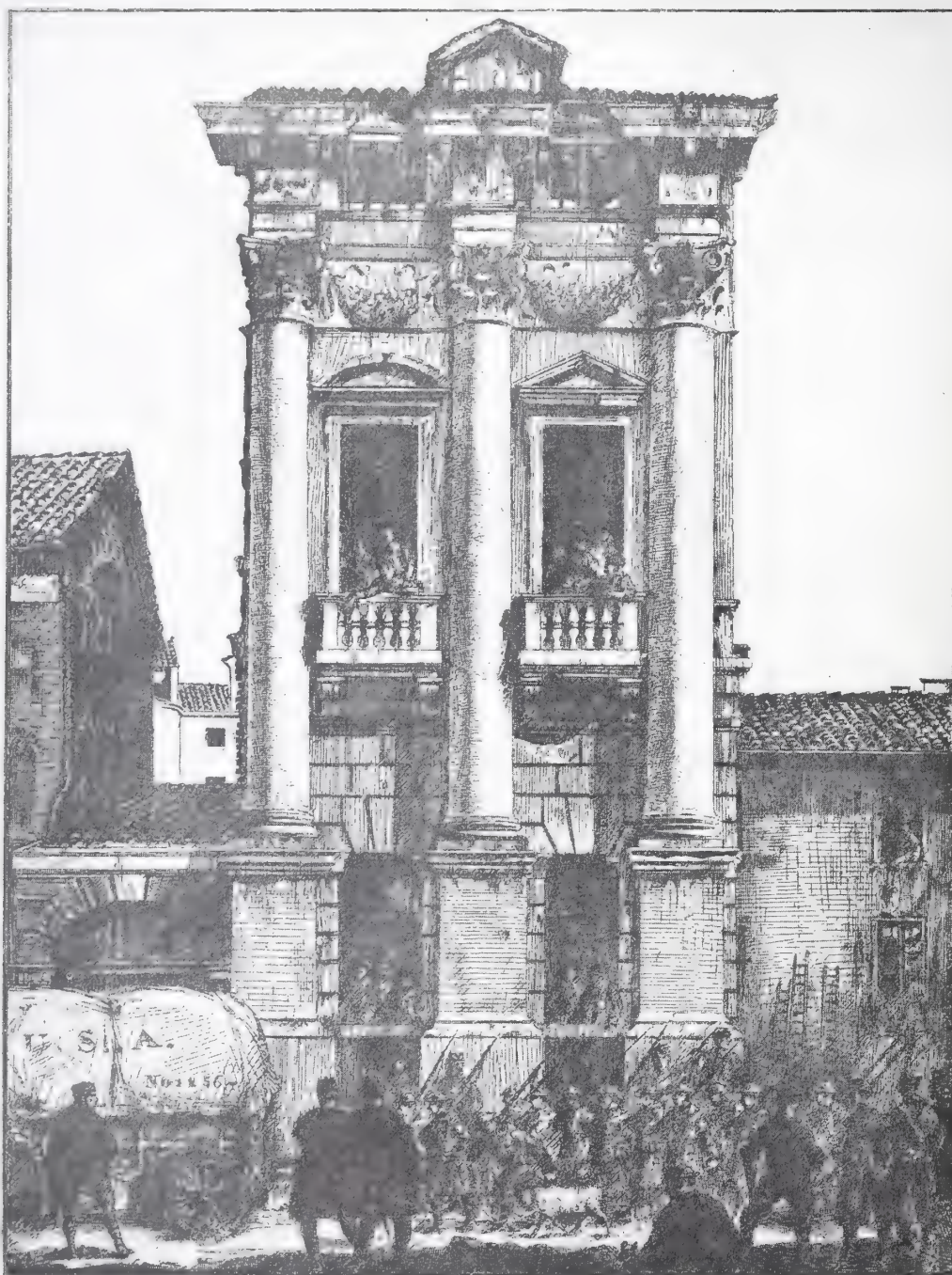
Courtesy Kennedy & Co.

THE SPIRIT OF
THE VINE

ETCHING BY
TROY KINNEY

comedians, his monkeys are philosophers, whom he approaches with a brotherly feeling—and a sensitive plate. For Simmons mixes his medium, using aquatint and drypoint to good effect. He gets some fine tones in his etchings and the decorative design is always pleasing. In the *Puma* plate, besides the central figure, are other good things. The cross-hatching in the upper left corner and the planes of tone revealing a dark vista in the forest, balance nicely the almost vacant spot in the lower right hand corner. The puma herself is majestic, but the vista, besides its contribution to the design, is eloquently suggestive of the terror of the jungle.

I doubt not the skill and sincerity of Philip Little, who is a lover and connoisseur of boats. But his sketchy manner is not telling enough, not decisive. Too often his white



OLD HOUSE
VICENZA

ETCHING BY
F. G. HALL

surfaces usurp the place of chemicals and ink. He would make them represent the water, the sky, and sometimes even the sails. His line is alternately nervous and blunt. His shad-

ows in the water are not convincing: the simple crisscross method is not mastered to the point that yields the necessary glimmer, the luminous depth. But this does not seem be-



Courtesy F. Keppel & Co.

THE WORKERS

LITHOGRAPH BY
C. R. W. NEVINSON

Prints of the Year

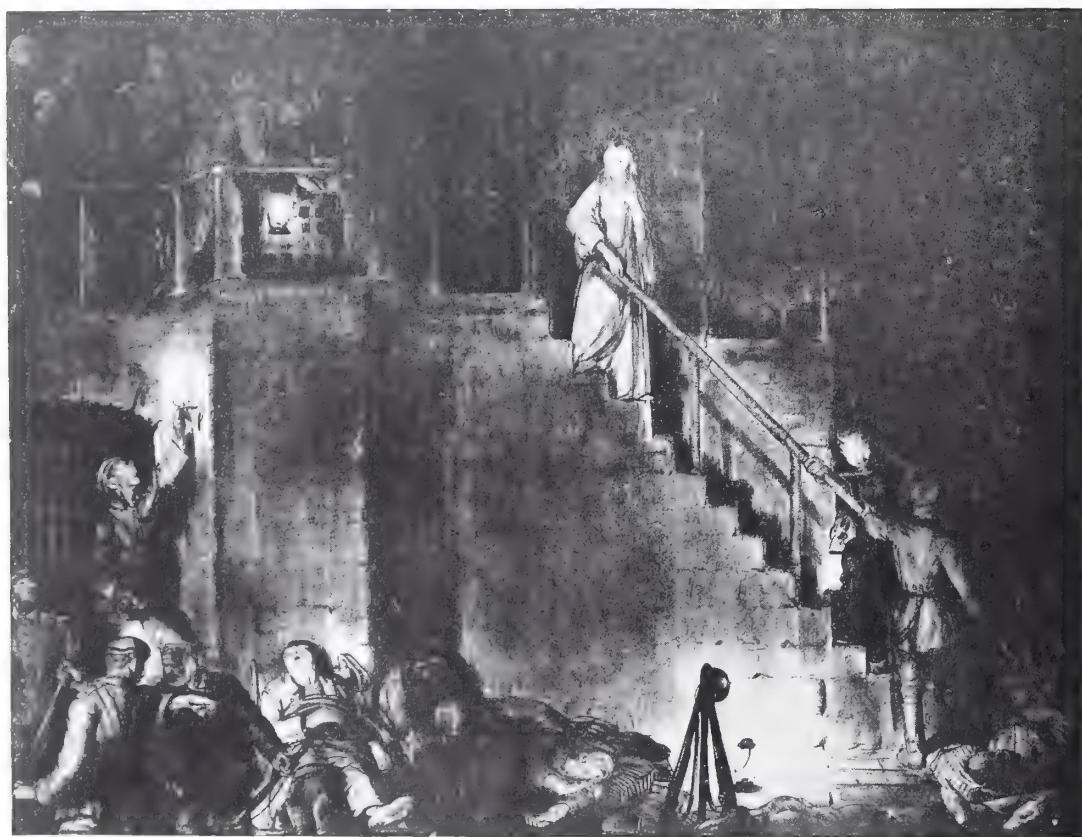
yond his power, for his plate *Scining at Dawn* is an example of what he can do. Technically he goes in it to the other extreme and succeeds. For in the grouping of his boats and the balancing of his masses, it is fine. And the sky, presaging a hot and sultry day, glowing fitfully, heavily, is the best of its kind I have seen. This plate is an achievement in impressionism.

Still in the realms of sport, we meet with Walter Tittle, who has taken to golf. The motive, I assume, is art. For in his portraits, which have a certain merit, the line is hard and the manner too conventional. But his golf plates are freely accomplished. There is action in them, there is atmosphere—and there is dust: a realistic rendering of a subject dear to the much abused slaves of wealth and fashion. Neither the banker nor the critic can take exception to these skillfully etched plates of Tittle. Nor to the ducks of Roland Clark,—those, at least, that are more recently

hatched. Clark is out for Benson's customers, and he will no doubt get some of them, for his birds are beginning to fly.

More even in his course is Frederick Garrison Hall, who, with a fanciful conception and an accuracy of line, started by making bookplates and thus brought to his etchings the temperament of both the architect and the poet. But gradually, the poetic quality became more vital and the fatal accuracy was lost. His three Willow plates show how this transformation was achieved,—how the architectural line in the first became in the last a line of suppleness and grace. Hall's plate *Old House at Vicenza* won the Second Prize of the Brooklyn Society of Etchers this year.

The first Prize was awarded to Frederick Reynolds' *Maria Luigia de Tassis*, a coloured mezzotint of rare charm. It shows how the most exacting of the graphic arts can yield in colour and tone, under the guiding hand and patient care of a master, the most fascinating



Courtesy Fr. Keppel & Co.

THE MURDER OF EDITH CAVELL

LITHOGRAPH BY GEORGE BELLOWES

Prints of the Year



Courtesy Arthur Harlow

PORTRAIT OF
MARK TWAIN

LITHOGRAPH BY
S. J. WOOLF

results. As a printer too he is fastidious and painstaking. A plate under his hand, if it had a tongue to speak, would thank him for the treatment. But there are many etchers, among them Troy Kinney, who will do the thanking.

Kinney left his last plate, *The Spirit of the Vine*, in Reynolds' hands before he set out again to discover new rhythms and forms in the dance. He is once more on the trail of some imperial Pastora, tramping leisurely *por Dios*, from shrine to shrine between Cadiz and Salamanca, studying the choregraphic mysteries of a gypsy's art. One of the great of the earth, writes Troy. O, beautiful Brother, that you can see greatness in a dancer's feet, is very assuring to art. *The Spirit of the Vine* is delightful—even Omar and Vedder would approve—but where in this wilderness, alas! is the Vine? Where the Spirit? Turn

down an empty glass for one who remembers.

But for John Marin, who must have had too many in the past, an obo and the mercy of the gods. Too many, I said; for how otherwise could he have produced such masterpieces in etching as the Bridge of Brooklyn and the Building of Woolworth? The leaning Tower of Woolworth, it should be called,—nay, the Hula-hula of the skyscrapers around whom everything tangoes gloriously. And lo, some one is poking her in the ribs! Is it the finger or the crown of the Statue of Liberty, which peeps out of a rim of profundity like a thorn in the side of the artist's unique vision? Even Henry Matisse, seeing this achievement, would exclaim, *C'est un farceur*. —*Non, Monsieur Matisse, c'est un Fauviste*. You were a *Fauviste* once, and you know what it is to make the grand gesture to the law-

Prints of the Year

enslaved world of art. And then, out into the wilderness for new forms, new methods of personal expression! *Bon chance*, Monsieur Matisse. Take good care of John Marin. And don't send him back to us with what is neither an ostrich nor a camel.

Even the horses of Hunt Diederich are preferable. But Diederich, who may have been once a *Fauviste*, has justified the grand gesture. I don't know how long it took him and how far he has gone—out of himself—to do it. But there is the result: it is truth and it is beauty, and that's all I need to know. A personal expression, indeed, with a flare in the line, an originality in the rhythm, a classic quaintness in the design. And the exaggeration, like that of an ancient Persian drawing, is on the side of honour. *Hounds in Leash*, *Horsemen* and *Jockeys* are fine examples of Diederich's art. And here I pause. There

may be a few others I did not mention for lack of space or of knowledge. But I have no doubt that they will consider themselves as the choice few—this is consoling—who are more conspicuous for their absence.

Now a brief word about the lithograph. Among contemporary English artists who have used the lithograph in forms of expression as varied as the theatre and the trenches, the graphic realism of Nevinson, Pryse and Brangwyn contrast agreeably with the delicate charm of Ethel Gabain, the synthetic manner of Randolph Schwabe and the luminous technique of Charles Shannon. (See May issue.)

American artists have also produced lithographs of beauty and power and technical significance. Albert Sterner's work, of which *Homeless* and *Wilderness* are good examples, lacks none of these qualities. His nudes are done with a sincerity and sensitiveness that



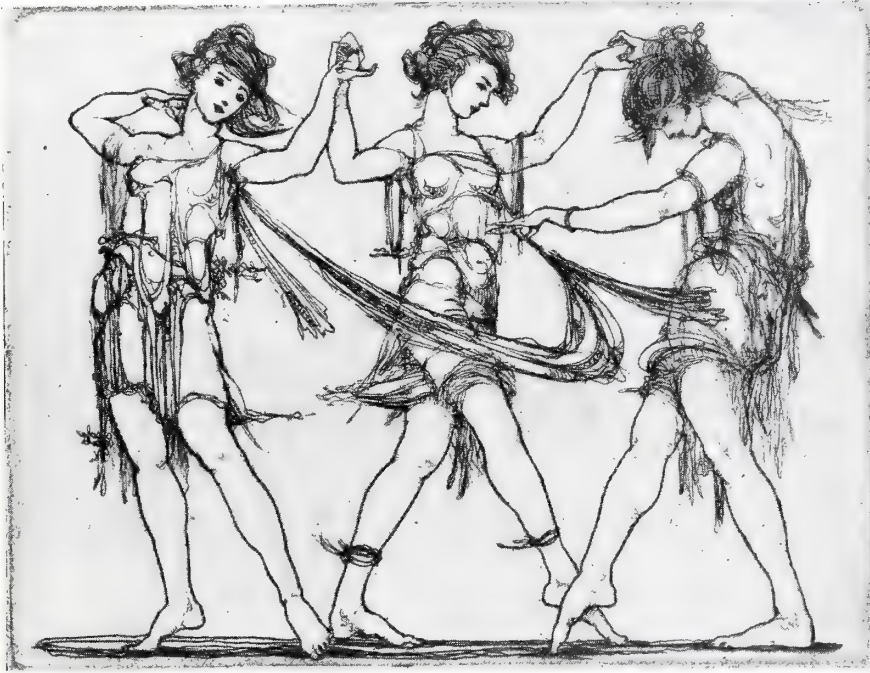
Courtesy Philip Suval

GOLF

WALTER TITTLE

CXL

Prints of the Year



Courtesy Brown Robertson

SCHERZO

CLEO

DAMIANALCES

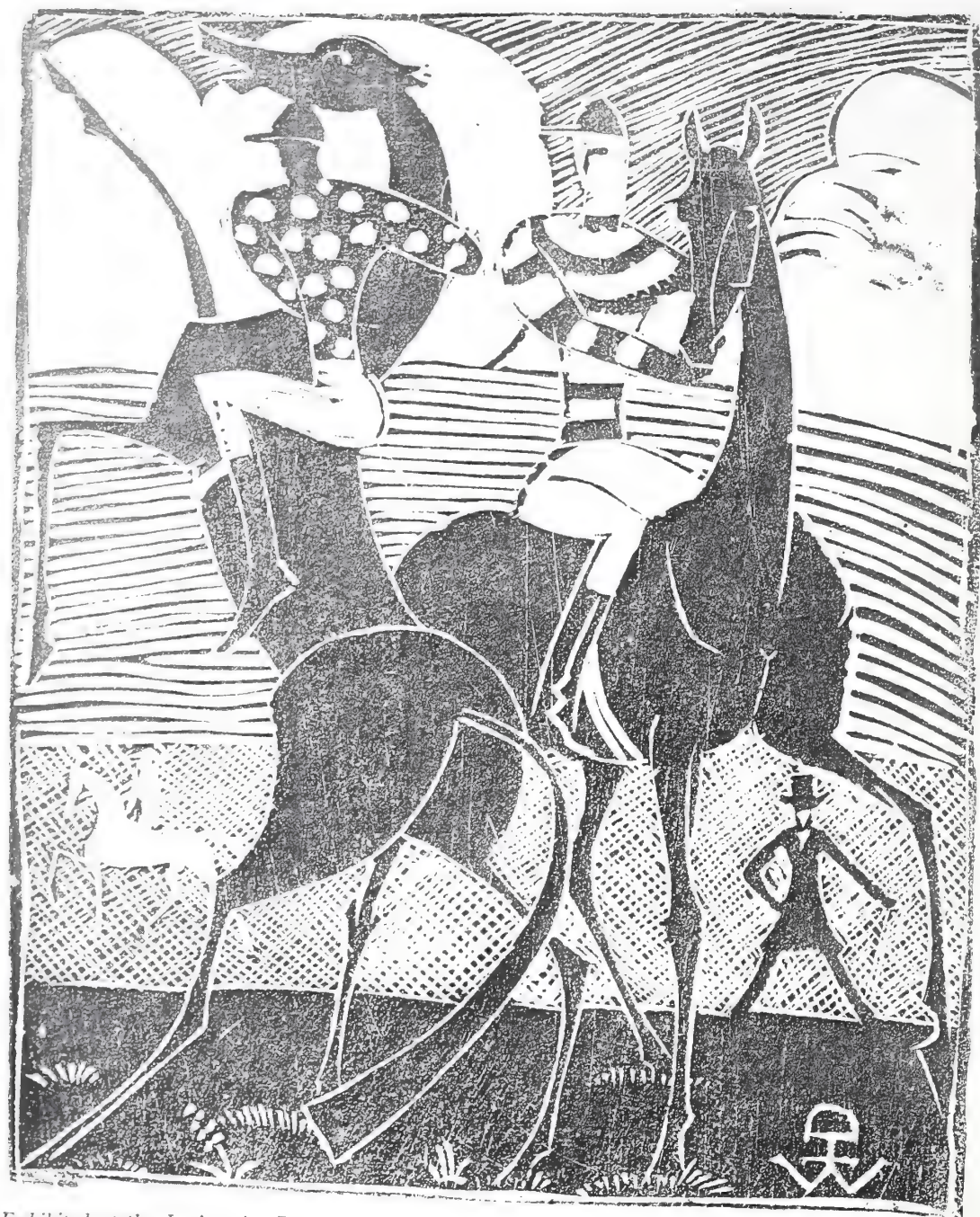
will accept no ism-substitute for truth. Sterner has a classic fancy and an unimpeachable faith in the realities of beauty—the eternal sources of energy and form. His expression, therefore, is free from the affectations of any school.

So too is that of S. J. Woolf who is making some distinguished portraits of men of genius. With a direct and forceful expression, equally faithful to the fact and to art, his interpretations of such men as Beethoven and Poe and Lincoln are very impressive. His Whitman is shown in the serene shagginess of the patriarch of democracy, sturdy and composed and kind-eyed—the Walt we like best. His Mark Twain is a characterization that reveals more of the gentle tolerance of the philosopher than the rollicking humour of the novelist—the Mark I like best. Woolf works direct on the stone, for much of the delicacy of a lithograph, he believes, is lost in the transfer.

But there are a few artists who refuse to specialize. The versatile and exuberant George Bellows, for instance, who has dashed off enough lithographs on a multitude of subjects

for an exhibition and has incidentally proven to us again the uneven tenour of his way. Bellows believes, I think, in giving everybody a chance. If you don't like a prize fight, you might like this lady who is just resting, with a block under her delicate chin, supposed to be a shadow. No, there's no use of schooling yourself in the delicacies of art and life if you happen to have too much muscle in your cosmos. Bellows is foremost himself when he is "delivering the punch." I like best his prize-fight lithographs, his *Pool Player* and *Murder of Edith Cavell*, whose dramatic quality is most effective in black and white.

In striking antipodes to Bellows is Arthur B. Davis, who, even in his lithographs, will not make any concession to our two-penny world. With his Greek temperament and French manner, his idealizations seem to me vaguely Oriental. Fragmentary and elusive in expression, he points nevertheless in the direction of the Echo to the Cradle of the Dream. And in the fitful adumbrations of its ineffable loveliness, his women and men are achieving the Fourth Dimension. Good luck to them and to him.



Exhibited at the Junior Art Patrons

WOOD-BLOCK
PRINT

HUNT
DIEDERICH



PORTRAIT OF MRS. DOUGLAS ILLINGWORTH. BY MEREDITH FRAMPTON

A FEW WORDS ON THE ROYAL ACADEMY EXHIBITION. BY GABRIEL MOUREY, CONSERVATEUR DES PALAIS NATIONAUX, FRANCE. ♦ ♦ ♦ ♦ ♦

To the Editor of THE STUDIO.

KNOWING me to be in London, you were good enough to ask me to give the readers of *THE STUDIO* my impressions on the 153rd Exhibition of the Royal Academy. I had hardly left the train bringing me from Dover before I was taken by you to Burlington House, and you insisted

—very flatteringly—that instead of enjoying the play of the fair spring sunshine amid the green freshness of the London parks I should take up my pen and set to work at once. ♦ ♦ ♦ ♦

It must be fifteen, or more probably twenty, years since I crossed the splendid threshold of Burlington House. I was thus very curious to discover what changes might in the meantime have occurred in English art, or at any rate in those branches of it special to the Royal Academy. I may as well admit straightaway that I did not find very much to surprise me. The sole fact forced upon me was this : that the big

ROYAL ACADEMY EXHIBITION

canvases of a certain type, with subjects mythological, legendary, religious or historical—subjects which in the already remote days of which I am speaking had far too much space on the walls—are so few this year that they can be easily counted. That, at any rate, is so much to the good. It surprised me further to see not more than five or six pictures devoted to the War: modern military painting has always left me rather cold. ¶ ¶ ¶ ¶

Eventually I noticed that the walls of the Royal Academy which formerly were covered with canvases from floor to ceiling, were now not nearly so much smothered. Nor did that displease me. The Selection Committee, they tell me, has been exceptionally severe and hard to please this year, and therein truly, it has done well. A jury of artists has no reason for existence unless it be severe. The alternative is: no selection at all, and a show open to all the world, as with our "Expositions des Indépendants." ¶ ¶ ¶ ¶

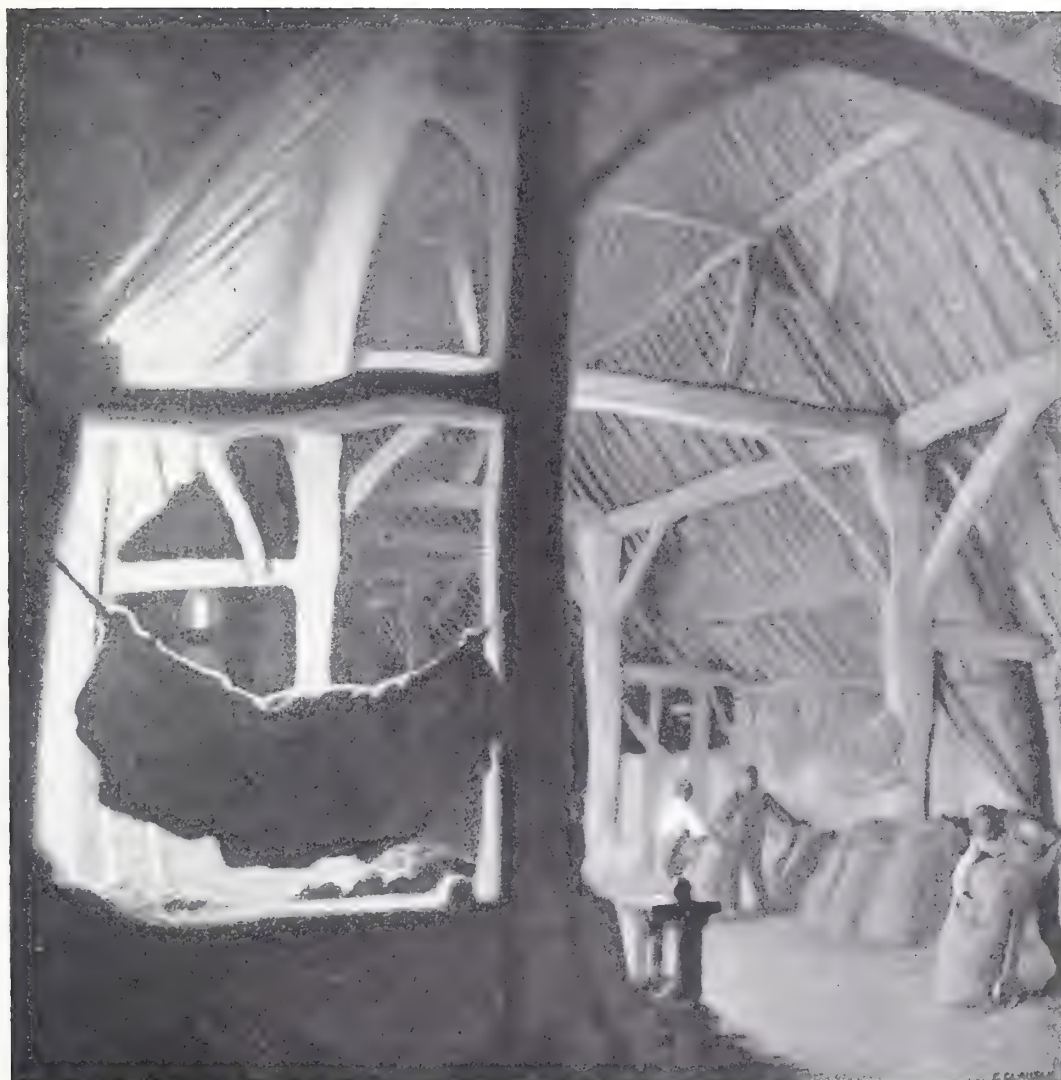
But to discover whether the Committee of the Royal Academy was right in showing so much severity it were necessary to see the works it rejected; seeing those accepted does not suffice to enable one to form a sound and an adequate judgment on the matter. But I find it hard to believe that among the multitude of works rejected there should not be a certain number equal in merit to some of those displayed, and no more than they deserving to have the doors of Burlington House shut in their face. ¶ ¶ ¶ ¶

On all hands I hear, however, that this exhibition is full of daring work, of novel tendencies. Shall I confess, as a Frenchman, accustomed to exhibitions like those in Paris, where works infinitely more audacious, and inspired by tendencies infinitely more novel, are admitted and cause no sort of scandal among the public (which goes to prove in any case, and among other things, that the French public is more *blasé*, more sceptical, than the English)—dare I confess that I have found it difficult to recognise, as I should have liked to do, an atmosphere of freshness in this exhibition? Indeed, I do not for a moment suppose that the most "advanced" works displayed there would have run the slightest risk of rejection

in Paris, even by the jury of the Old Salon, which is considered to be the most retrograde, or, at least, the most conservative of all. ¶ ¶ ¶ ¶

Take, for instance, an artist like Sir William Orpen. The canvas on which he has represented the *Chef de l'Hôtel Chatham, Paris*—a tribute to the excellence of French cooking for which no Frenchman can fail to be grateful—is, to my eyes, far from being the best of the six portraits he is exhibiting at Burlington House; yet this is the picture which has attracted most public attention and won for the artist the most striking success. The question of art, it seems to me, plays but a secondary part in the matter. In my opinion it is perfectly evident that if art played the principal rôle here public appreciation must have been most enthusiastic over the portrait of *Sir William MacCormack*, so diverse and so sure in its execution, or over that of *Mrs. Melvill*, in which the quality of the blues is so brilliant, so refined, so precious; or, again, over the portrait of *Jenny Simson*, in which the artist has found a harmony of yellow and orange tones of incomparable magnificence. Sir William Orpen is a virtuoso of the brush endowed with the true master's touch. His verve is unique, and his knowledge of effect complete. One feels that this man paints with gusto, joyfully and in full freedom; he is so fresh and charming in his audacities. But qualities such as these are somewhat removed from the spiritual and psychological depth one has the right to expect from every portrait painter; moreover, it happens sometimes, as in the two women's portraits just mentioned, that one's interest ends by concentrating itself almost more on the clothes than on the faces of these ladies. I would even venture, using a current expression, to declare that at times, in Sir William Orpen's pictures, "the sauce is superior to the fish." ¶ ¶

But to return to the *Chef de l'Hôtel Chatham*. It is possible that some day this may be—or, rather, may become—a masterpiece; everything depends on how the picture ages. I doubt it, however, because the manner in which it is painted gives the impression of being hollow and superficial. The whites in it, particularly,



"INTERIOR OF A BARN"
BY GEORGE CLAUSEN, R.A.
(Copyright reserved for the artist by Walter
Judd, Ltd., publishers of "The Royal Academy,
Illustrated")

ROYAL ACADEMY EXHIBITION

are deplorably monotonous ; in fact, there is nothing in this picture which to my mind appears to justify the enthusiasm it has aroused. I hope my frankness may be forgiven ! Sir William Orpen is an artist of too high worth to take offence at it ; besides, no contemporary criticism of a work of art can prevent it from holding its own in the future if it can and should do so ; nor any eulogies help that work unless it bear within it the force to survive its own period. ■ ■ ■ ■ ■

However that may be, it is not to be denied that by comparison with Sir William Orpen's live and vigorous canvases many of the works at Burlington House strike me as being—I do not say they *are*—dull and feeble. Evidently, to get a just idea of their real merit, it would be necessary to examine them more closely

and more scrupulously than the space at my disposal permits me to do now. ■

Mr. Lamb's picture, *R.A.M.C. Men with Wounded and Sick, at a Dressing Station on the Struma*, 1916, evokes the liveliest sympathy. Everything in it is combined to produce an effect, the dramatic intensity of which, by its astonishing simplicity and its contempt for convention, is carried to the highest degree. Mr. Lamb hereby conclusively proves that those artists undertaking the task of fixing their visions of the Great War will do well, if they desire to succeed in appealing to our emotions, to forget all the formulas and all the recipes of the war painters of other days. His picture, in truth, owes its poignancy and its enduring merit simply to the fact that it is so true, so simply, so humanly true. Alas ! there



"RAG FAIR, CALEDONIAN MARKET"
WATER-COLOUR BY H. DAVIS.
RICHTER, R.I.



**"DURHAM." BY D. Y.
CAMERON, R.A.**
(Copyright reserved for the artist by
Walter Judd, Ltd.)

ROYAL ACADEMY EXHIBITION

are but few works of this quality at the Royal Academy. As for the rest of the pictures inspired by the War I can discover nothing of incontestable interest to mention except Mr. John H. Willis's *Kiwi Hut*, very curious in its simplified and synthetic execution. ▯ ▯ ▯ ▯ ▯

What I have written must not be taken to imply that one may not find true artistic pleasure in looking at pictures such as this *Interior of a Barn*, by Mr. George Clausen, so delicate and so fine in its luminous realism; or the landscapes of Mr. Oliver Hall, most harmonious in their somewhat conventional colouring; or those of Mr. D. Y. Cameron, bearing the true stamp of nobility; or those, again, of Mr. Arnesby Brown, which so well express the movements and the play of light over great spaces—I refer particularly to *The Waveney Marshes* and *The Coast Road*. Nor must I forget the exhibits of Messrs. Adrian Stokes, Bertram Priestman, Leslie Thomson, Charles Sims (*Sunset : Romney Marsh*), and Miss Freda Clulow (*Sussex Downs*), whose temperament rather makes one think of Bonington. ▯ ▯ ▯

Interiors are not numerous, but there are four or five of really excellent quality and rich in their execution, notably the works of Mr. Walter W. Russell, Miss Irene Ryland and Mr. A. Van Anrooy, whose manner, at once strong and refined, suggests that of our own excellent painter of interiors, Maurice Lobbe; also the still-life piece, *Household Gods*, by Mr. H. Davis Richter, a very agreeable blend of rich, luscious colour. ▯ ▯ ▯

As always, in all exhibitions, portraits are in a majority. Having just referred to those of Sir William Orpen, I will not return to the subject, but it would be unfair if I failed to do justice to the work of portraitists of the class of Mr Charles Shannon, whose painting of *The Hon. Maud Lawrence* has genuine merit; of Sir John Lavery, though not in quite his old form, I think; or of Mr. S. Melton Fisher, who in his portrait of *The Rev. S. Baring Gould, M.A.*, displays a broad and confident technique, and an altogether remarkable delicacy of psychological insight. Mr. Maurice Greiffenhagen, too, in *Sir Rider Haggard, K.B.E.*, has put his signature to a piece of iconographic work

in all respects deserving of permanence. Then there is Mr. John M. Aitken (*Harry Townsend, Esq.*). ▯ ▯ ▯ ▯ ▯

Special mention should be made of two artists like Mr. J. J. Shannon and Mr. Philip Connard. Yet how different they are, the one from the other! Mr. Shannon possesses the most penetrating gifts of charm and suppleness and elegance, while expert beyond all others in conveying the grace of the woman of to-day, and combining with this a very special sense of the traditions of England's great portraitists of the past, modernised by an intimate clearness of vision belonging to the very present, and not to yesterday. As for Mr. Connard, whom I regard as being one of the best painters of men's portraits to-day, he is enamoured of direct reality, of tangible truth, and blessed with a vivacity of brush, a variety of plastic expression recalling in some ways that of certain French Masters of the nineteenth century, and these not the least considerable among them. I must admit, however, my dis-



"PUCK." STONE
GARDEN FIGURE
BY ALEC MILLER



"THE COAST ROAD." BY
ARNESBY BROWN, R.A.
(Copyright reserved for the
artist by Walter Judd, Ltd.)

appointment with Mr. Connard's landscapes, especially this *Suffolk Pastoral*, in which he has not succeeded in realising, by means of these violent and lively tones, the harmony after which he was evidently striving. But it matters little: Mr. Connard is an excellent painter—of that there can be no doubt whatsoever. ■ ■

More or less at random, I noted sundry bits of painting, full of charm and savour: *A Land Girl*, by Mrs. Mia Arnesby Brown, with a highly successful *contre-jour* effect; *The Lass of Mile End*, by Miss Doris C. Zinkeisen, the little figure of an East London girl out for a walk, strangely striking in her attire of blues and greys and pinks, so charmingly and so subtly blended; *The Green Sun Blind*, by Mr. James Durden, an excellent piece of

intimité most happily executed; *The Green Dress*, by Miss Bertha Blunt, who evidently has made a close study of the rare and refined method of Vermeer of Delft. ■ ■ ■ ■ ■

I have kept to the end of my notes the exhibits sent by Mr. Alfred J. Munnings, *The Grey Cob*, *Black and White*, and *The Green Waggon*, who reveals himself an artist of the first order. Mr. Munnings has a truly remarkable knowledge of the horse; furthermore, he is an artist endowed with very high gifts. He has the faculty of giving to each thing its right value and character, and of bringing out the mysterious charm residing in the humblest aspects of nature and of life—a faculty possessed by all the really great painters.

GABRIEL MOUREY.



"LES PÊCHEURS." FROM
A COLOURED ETCHING
BY ARMAND COUSSENS

THE ETCHINGS OF M. ARMAND COUSSENS. BY MALCOLM C. SALAMAN. ■ ■ ■ ■ ■

THERE is a little back room in Berners Street which, though part of the establishment of M. Paul Turpin, the well-known decorator, is often more interesting to browse in for pictorial charm than many a picture gallery of artistic pretention. For here one may enjoy the opportunity of handling with intimacy of inspection prints by French artists of quality with whom one does not commonly meet in the London galleries. Here it was, for instance, that I became acquainted with

the talented work of M. Armand Coussens. I had been looking through a number of Steinlen's etchings, and some of the beautiful woodcuts of that remarkably poetic artist, Gabriel Belot, when my attention was unexpectedly arrested by a print in which I recognised the vision and expression of an authentic etcher. In *Les Pins*, here reproduced, one finds a group of half-a-dozen firs stretching in a dark cluster along a sunny roadside, and dominating with a happy suggestion of accidental design a landscape over which the eye travels spaciouly. Now, there is no surer test of the instinctive etcher than the way in which trees appeal to him



"LA FEMME AU POULET." ETCH-
ING BY ARMAND COUSSENS.
(FROM A PRINT LENT BY M. PAUL TURPIN.)

THE ETCHINGS OF M. ARMAND COUSSENS



"LES PINS." ETCHING
BY ARMAND COUSSENS

as motives for linear expression. In *Les Pins*, I feel that as soon as M. Coussens's vision had realised the rhythmic relation of stem and branch and leafage with the shapes of the land and the cloud-forms of the sky, and the pictorial conception had taken its place imperatively upon the copper, the very life of the trees responded to the vivacity of the etcher's lines. And those lines in their very sensitiveness of draughtsmanship carry conviction that the trees are actually rooted in the earth, that the stems, for all their sturdiness of upward irregular growth, are yielding with no more than a natural resistance of their strength and weight to the wind-pressure, while the branches are spreading out waywardly for the swaying adventure of the air. Nor are only those trees alive; a pictorial vitality invests the whole landscape and skyscape through the suggestive drawing and skilful biting of

the linear essentials, with the tonal assistance of a little "foul-biting" tactfully allowed.

A true landscape etcher, then, is M. Coussens, and one would fain see more of such prints; but, in asking for more, one finds that after all it is people rather than landscape, the life and character of the peasants of his homeland, Provence, that engage his needle to its greatest activity. For Armand Coussens is a native of Nîmes, and in that ancient Provençal town it was that his graphic instincts were first aroused by the picturesqueness of his local surroundings. While yet at the Lycée he showed innate gifts as a draughtsman, and, fortunately for the budding artist, when he went on to the École de Dessin at Nîmes he found in Alexis Lahaye a master quick to detect the promise of talent. M. Lahaye must himself have been an artist of individuality,



"DÉPART DU MOBILISÉ." FROM
A COLOURED ETCHING
BY ARMAND COUSSENS

else he would not have inspired the pen of J. K. Huysmans to critical appreciation. His teaching was in the modern spirit, and it had stirred the artistic enthusiasm of his pupils, so that when young Coussens left the local art school at the age of nineteen, he hastened to Paris with ardent desire to see the works of the Impressionists. That was in 1901, and his artistic idols were then Degas, Claude Monet, Camille Pissarro and Toulouse-Lautrec. For awhile in Paris his studies were ruled entirely by his artistic sympathies, and he worked at the suggestion of his fancy. Then a change came; the freedom of Impressionist utterance gave way to the academic discipline of the antique; for a professor's diploma suggested itself as the best solution of the problem of ways and means, while still leaving the young artist free to work in his beloved Provence. In 1906 he returned as professor to his old École de Dessin in Nîmes, and in the following year he married a gifted Nîmeoise, whose water-colour drawings

of the Paris Quays had already won favour for her in various exhibitions before she became Jeanne Coussens. Since that time the pair have worked together in joyous artistic sympathy, and sunny Provence has been their happy painting ground. With M. Coussens's paintings I am not now concerned, but of his etched plates, with their expressive draughtsmanship in vital fluent lines, it is well that English amateurs should know more than they do, for these are artistically alive, full of character and sensibility, and they are individual. When M. Coussens prints his plates in coloured inks the tones are extremely simple in their harmonies, though one might well be content to let the etching quality speak for itself in black and white. How unpretentiously yet convincingly the Provençal peasants live their lives in M. Coussens's plates one may see in the typical examples reproduced here, *La Femme au Poulet*, *Les Pêcheurs* and *Départ du Mobilisé*, which has a happy companion in the *Retour*. ■ ■ ■ ■

A NOTE ON SOME IMAGINARY
LANDSCAPES BY CLIFFORD J.
BEESE. BY CHARLES MARRIOTT.

THE tests of imaginary landscape are that it shall look not invented but discovered, and that you can move about in it with perfect confidence. A glance at the accompanying illustrations is enough to show that the work of Mr. Clifford Beese generally passes these tests. A few personal details may be useful as throwing light on the conditions in which this work is produced. The artist is of early middle-age, of Somersetshire descent, living at Staines, where he divides his time between the cultivation of flowers and fruit and practising his craft. His only regular artistic training was received at the Battersea Polytechnic, and his professional occupation is that of a manufacturers' designer. Thoreau's "Walden" first sent

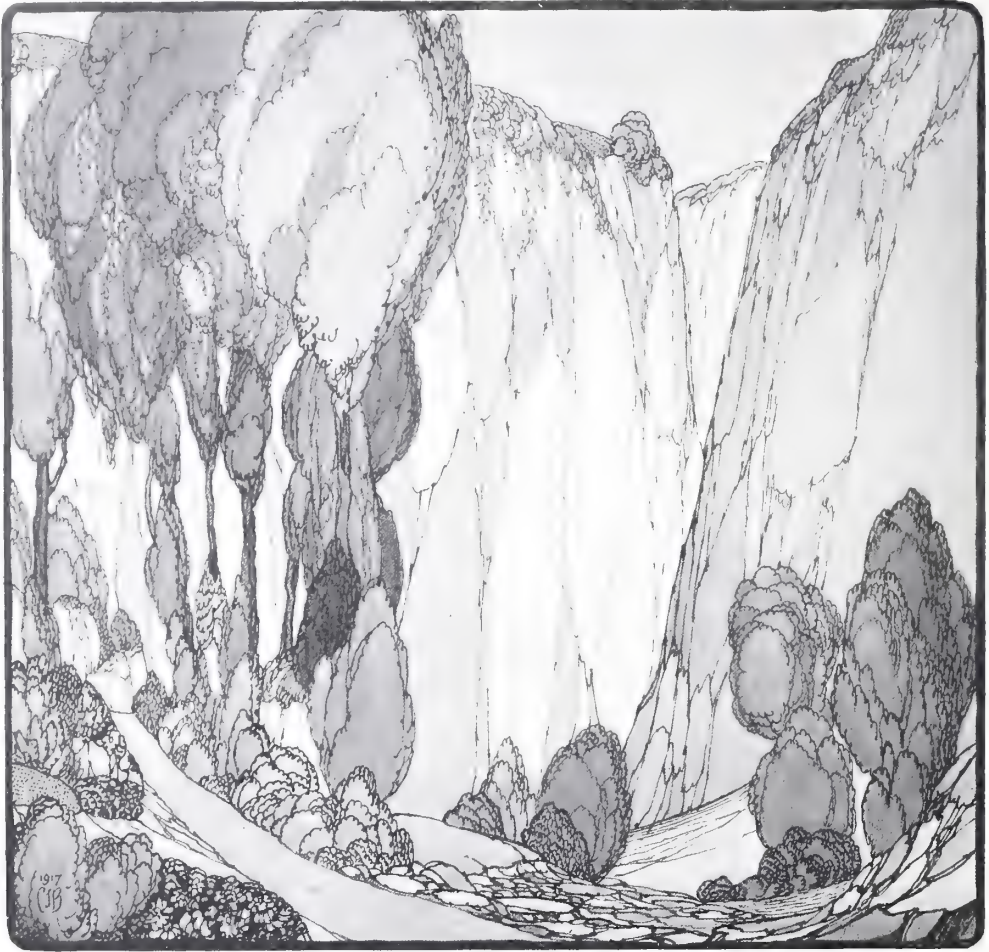
him to the land, and Keats, Shelley, and Omar Khayyam have all been influences upon his imagination. He owes his command of mountain scenery partly to the fact that he has done a considerable amount of walking in North Wales. ▯

These facts are enough to relate Mr. Beese to the body of English imaginative landscape artists, to which he undoubtedly belongs. He is less a product of art schools than of direct contact with nature under the inspiration of literature, and therefore true to tradition. The names of Richard Wilson, Samuel Palmer and Edward Calvert are enough to remind us that the tradition is peculiarly English. One has only to recall their works and to remember the writings of Edgar Allan Poe, Thomas De Quincey, and Francis Thompson, to recognise a curious similarity in the suggested landscapes of them all. Not only that, but those of us who



"THE LAND THAT WAS DESOLATE"
WATER-COLOUR BY C. J. BEESE

LANDSCAPES BY CLIFFORD J. BEESE



"THE PASS." WATER-COLOUR
BY CLIFFORD J. BEESE

are habitual dreamers cannot fail to be struck by the feeling of familiarity with such scenes. We have been there. The implication is almost that, under the appearance of the world, there is a reality to which all imaginative persons and all dreamers have access in greater or less degree. ♦ ♦ ♦ ♦ ♦

But whether such a reality actually exists, or is only the result of a certain similarity in the working of all human imagination, its most remarkable characteristic is logic of structure. The landscapes of dreams and of imaginative writers and painters strike us as being more real and consistent than the landscapes we see with our bodily eyes. This, perhaps,

ought not to surprise us. The landscapes that we see with our bodily eyes must of necessity seem accidental and partial in their relations because, as a rule, the physical circumstances of our seeing them only allow us a partial view. We see the mountain, but not its relation to the plain, and the river slides into view with no hint of its origin or promise of its union with the sea. Occasionally, as in the Cheddar Gorge, the strangeness of the fact survives a full view of the circumstances; and, on the other hand, there are landscapes like those of central Spain which are not only perfectly explained to the eye at the moment, but expose the past history of their formation. It is



"THE VALLEY OF ROMANCE."
FROM THE WATER-COLOUR
BY CLIFFORD J. BEESE.



'THE LITTLE CORNFIELD AT
THE FOOT OF THE MOUNTAIN
OF MARS.' WATER-COLOUR
BY CLIFFORD J. BEESE

significant that these two types should be peculiarly characteristic of dream or imaginary landscapes, which, before everything, combine the elements of strangeness and logic. ♦ ♦ ♦ ♦ ♦

These are, at any rate, the striking characteristics of the landscapes of Mr. Beese. They are strange, yet logical in themselves. So perfect is the reality of the scenes established that it is with the curiosity of a native that you turn to examine the way in which the artist has translated their features into terms of his medium. At once you see that his techni-

cal powers and sympathy are highly developed. Not only is his rendering of the different characters of rocks, trees, clouds, and water perfectly adapted to the medium he is using, but it enables him to suggest the values determined by atmosphere without confusing the characters. ♦ ♦

The general impression left by his work is that he has at his disposal a world of reality transcending place and time in which he can wander at will, and that his technical powers enable him to record his explorations with truth, tact, and decorative beauty. ♦ ♦ ♦ ♦ ♦

DOMESTIC ARCHITECTURE AND DECORATION. ♦ ♦ ♦ ♦

WEST HOUSE, St. Andrews, illustrated below, was designed by Messrs. Mills & Shepherd, of Dundee. In regard to the external treatment, the walls are of local sandstone, with windows having wood casements, and roofs set with hand-made tiles, giving to the structure a pleasing appearance, which is a characteristic of much of this firm's domestic architecture. Internally, the floors of the hall and dining room are laid in oak, with stairs and doors leading off the entrance hall done in pitch pine, fumed. For the dining-room a panelling scheme has been carried out in pitch pine wood up to height of door architrave. The walls of the

drawing room, sitting room and bedrooms are finished in Duresco, mostly of a white tone ; and the hall is treated a grey brown. A feature of the design for the latter apartment is that it has been carried right up from ground floor through to the ceiling of the bedroom floor, in order to give as much wall space as possible for the wall ornaments, in the form of heads of stags, as well as other tropical animals ; the late owner Colonel Barry, having been resident in India for many years, where he was a big game hunter, and a great sportsman in general.

The two doorways, of which we give illustrations on the opposite page, were designed by a young Danish architect, Mr. Helweg Möller, who has been very successful in dealing with this important feature in the external aspect of the dwelling house. ♦



“WEST HOUSE, ST. ANDREW’S.” MILL
SHEPHERD, F.F.R.I.B.A., ARCHITECTS

DOMESTIC ARCHITECTURE AND DECORATION



DOORWAY. DESIGNED
BY HEWEG MÖLLER

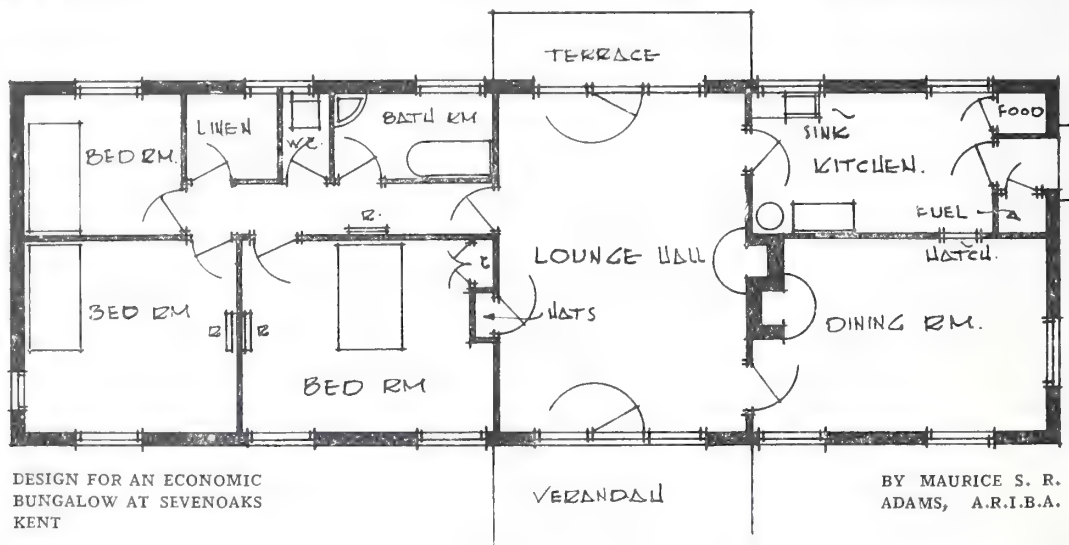
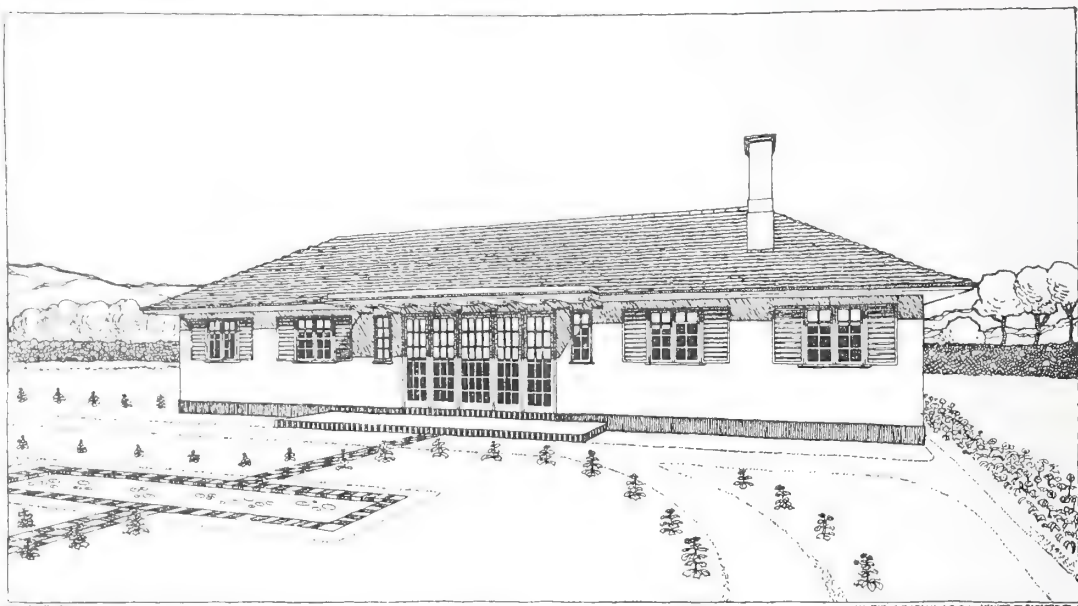
The high cost of building, which in England was until quite recently estimated to be roughly three times the pre-war cost—an advance, however, which seems moderate compared with that which has taken place in Germany, where, according to a professional journal, the wages of some classes of building operatives have increased tenfold—has naturally led not a few architects to devote attention to the possibilities of economic construction. In this connection interest attaches to the designs of Mr. Maurice Adams, of which we give illustrations. In the case of the Sevenoaks bungalow, intended for a ménage without a resident servant, the plan admits of various modifications, but economy both in construction and upkeep

has been kept in view throughout. The lounge hall, measuring 20 ft. by 14 ft. 6 in., is the largest apartment and has a verandah on the south side. The walls of all the rooms are to be panelled in small panels stained and waxed, and the ceiling beams are to be laid flat and left exposed. The elliptical bungalows designed by Mr. Adams, one of which we illustrate, differ widely in construction and design from accepted methods. Construction throughout is with pre-cast concrete blocks, erected after the manner of Gothic vaults, but without ribs, and the buildings are, of course, fireproof. There are, as he points out, no voids or waste spaces, the outer and inner forms being identical. The tiles are nailed direct



DOORWAY. DESIGNED
BY HEWEG MÖLLER

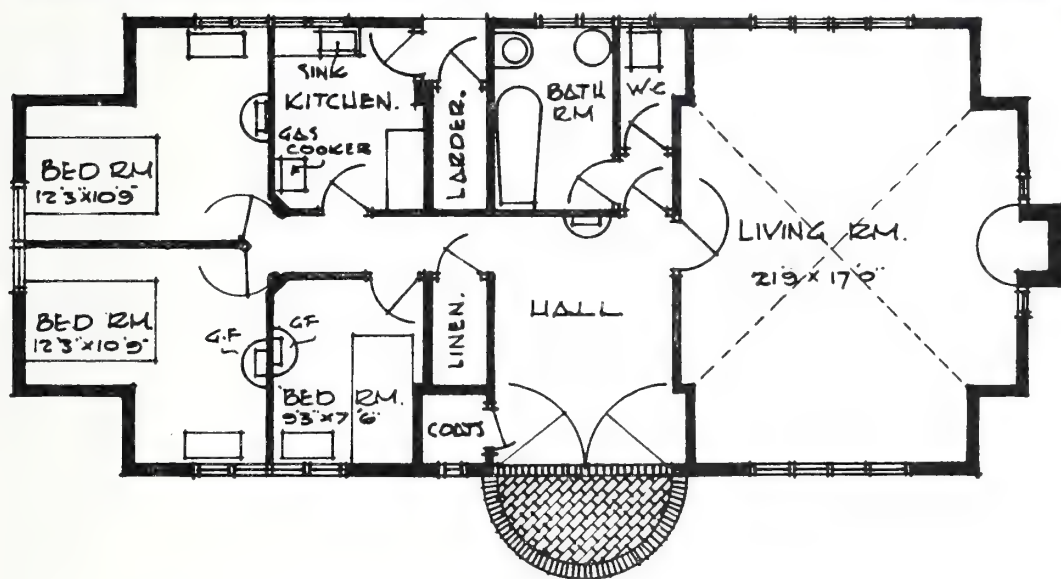
DOMESTIC ARCHITECTURE AND DECORATION



to the vaults without laths; floors are solid and boarded; inside walls plastered. The vaulted living rooms form the principal feature, and when suitably furnished prove very attractive. The glazed hall doors fold back so as to combine verandah and hall into a garden room for summer use.

In an attractive brochure sent us by Messrs. Arthur Sanderson and Sons, the well-known firm of wallpaper manufacturers in Berners Street, London, the question of "Picture Backgrounds" is discussed, more especially in relation to

the redecoration schemes recently carried out at the Wallace Collection, the National Gallery and the Tate Gallery, but what is said is of course of general interest to private owners of pictures. The brochure contains a reproduction in colour of an Interior by Jan Vermeer from the National Gallery, exemplifying the effect of grey tones, and another of Raphael's *Madonna Ansidei* (also in the National Gallery) against a patterned background, this being one of the exceptions to the prevailing tendency to use patternless backgrounds.



SEMI-ELLIPTICAL CONCRETE
BUNGALOW. DESIGNED BY
MAURICES. R. ADAMS, F.R.I.B.A.



"AVOCAT TRIOMPHANT"
BY HONORÉ DAUMIER
(Barbizon House, London)

STUDIO TALK.

(From our own Correspondents).

LONDON.—We reproduce four works of unusual interest and importance which were recently on view at Barbizon House, London. Admirers of the Barbizon School will be especially concerned with the superb example of the art of Jean François Millet, *Suzanna and the Elders*, which has been acquired by the National Art Gallery of Victoria, Melbourne, out of the funds of the Felton Bequest. This picture was purchased direct from Millet by W. M. Hunt, the American artist, when

he was staying at Barbizon, and remained in his family until it came to Barbizon House. As it had never hitherto been exhibited its existence was only known to a few. Rossetti's *Mariana* (p. 237), which has been purchased by the Aberdeen Art Gallery, was painted in 1870. From H. C. Marillier's monograph of the artist we learn that it was originally intended to be a portrait of Mrs. Morris; but Rossetti put it aside and finished it off later for Mr. William Graham, of Skelmorlie, whose son appears as the page singing to the lute. The picture afterwards came into the possession of Mr.



“ SUZANNA AND THE ELDERS ”
FROM THE PAINTING BY
JEAN FRANÇOIS MILLET
(National Gallery of Victoria, Melbourne)



"MARIANA" ("MEASURE
FOR MEASURE") FROM
THE PAINTING BY D.
GABRIEL ROSSETTI
(Aberdeen Art Gallery)

STUDIO-TALK

Francis Buxton. It illustrates a scene from Shakespeare's "Measure for Measure," and the painter added to the frame the legend from the page's song, "Take, O take those lips away." *Avocat Triomphante* (p. 234) is a characteristic example of Daumier's vigorous and masterly caricature; while as a frontispiece we show one of Frank Brangwyn's most recent decorative paintings, *The Market Stall*, a veritable feast of good things and rich colour. ♦ ♦ ♦ ♦ ♦

The three paintings by Mr. A. J. Munnings, A.R.A., which we here reproduce formed part of an exceptionally interesting exhibition of his recent work which has been held at the Alpine Club Gallery in

Mill Street during the past few weeks under the direction of the Chenil Galleries of Chelsea. The largest of the three, *Arrival at Epsom Downs for Derby Week* has been acquired by the Trustees of the Public Picture Gallery Fund of the Birmingham Art Gallery for their permanent collection. The exhibition was notable as including a unique series of pictures of the Belvoir Hunt painted by the artist during a stay at Woolsthorpe with Major Bouch, the Master of the Hunt, and according to a note in the catalogue the work as exhibited was just as the artist finished it on the spot, without any subsequent touching—an assurance scarcely necessary in presence of the pictures them-



"'CIGARETTE' AND 'SMOKE'"
BY A. J. MUNNINGS, A.R.A.
(By courtesy of the Chenil Galleries, Chelsea)



"THE 'RED PRINCE' MARE" AND "ARRIVAL
AT EPSOM DOWNS FOR DERBY WEEK." BY
A. J. MUNNINGS, A.R.A. (Chenil Galleries)



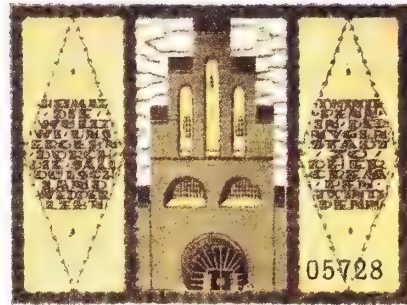
"THE RIME OF THE ANCIENT MARINER"
A PAIR OF WOODCUTS DESIGNED AS
END-PAPERS. BY W. R. LAWSON

selves, for apart from the interest of their subject matter, the artist's fresh and spontaneous treatment of them could not fail to impress the observer. Mr. Munnings's work has more than once been discussed with appreciation in these pages, and it is unnecessary to say anything further in regard to these latest achievements of his except that they cannot fail to strengthen the position he has gained as a painter of those subjects which he has made his own. ♦ ♦ ♦ ♦ ♦

The news of Mr. William Strang's painfully sudden death reached us just as our last issue containing Mr. Furst's article on his work as a painter, left our hands to be printed—the threat of a railway strike having made it necessary to go to press rather earlier than usual—and there was time only to add a postscript from Mr. Furst's pen, making clear the circumstances under which the article appeared. ♦ ♦ ♦ ♦ ♦

Mr. Strang has been succeeded as President of the International Society by Sir William Orpen, R.A. He is represented in the current exhibition of the Society at the Grafton Galleries, to which we hope to refer more fully in our next issue, by two paintings, one of which *Job and his Wife*, markedly influenced as it is by El Greco goes to confirm what Mr. Furst has said of his painting in general. ♦ ♦ ♦ ♦ ♦

EDINBURGH.—The pair of woodcuts by Mr. W. R. Lawson, reproduced on this page, are end-paper designs for "The Rime of the Ancient Mariner." His designs for "The Rime" include illustrations, page decorations, and initial letters—all in the form of woodcuts—and all are remarkable not only for beauty of design and fertility of imagination, but for their designer's sound appreciation of the limits of his medium. Many artists have found inspiration in



GERMAN LOCAL CURRENCY NOTES (DEGGENDORF, NEUSTADT, AUGUSTENBURG, HAMBURG & DONAUWÖRTH).



CURRENCY NOTE
CHAMBER OF COM-
MERCE, GÖTTINGEN

“The Ancient Mariner,” but few have proved themselves so much in harmony with the poet’s vision, so competent to realize in another medium the glamour and mystery of Coleridge’s masterpiece. R. B.

MUNICH.—In every European country the War produced a flood of paper money. With the exception of Britain, great issues were made everywhere of notes of very low value. The more desperate the situation, the more the recourse to the printing-press. In Germany especially, cities and small towns, business firms and prisoners’ camps issued emergency money, mostly in the form of paper notes (*Scheine*). Many of these notes have high artistic value, due partly to the artists and partly to

the desire to make the notes serve a propaganda purpose and to be attractive generally as well as incapable of fraudulent imitation. The interest and beauty of these notes are so well recognised that a literature on the subject has grown up, collectors and dealers appear, a society and an exhibition have already drawn attention to the subject. The Notes reproduced only represent a few typical examples of local paper currency. The illustrations are only of one side of each note; in most cases each side of the note is equally interesting and elaborate; the originals are all in colour. ■ ■ ■

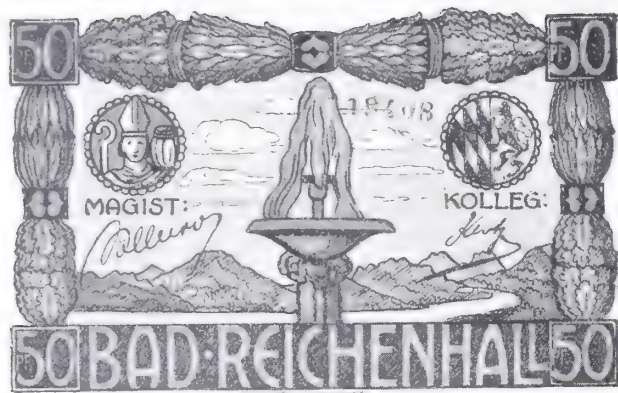
The coloured illustrations show first a half-mark of Deggendorf, a small town in N. Bavaria, 7,000 inhabitants, with



CURRENCY NOTE
CITY OF ERFURT



CURRENCY NOTE
HAMELN ON WESER



CURRENCY NOTE
BAD REICHENHALL
BAVARIA

a design by Heinz Schiestl, a Würzburg sculptor ; the town hall is pictured, and on either side steaming bowls of potatoes allude to the staple food of the people in the scarcity of bread. Neustadt, in Holstein, with less than 5,000 inhabitants, issues quite a good design on good paper for a sum not worth a farthing on exchange into British currency ! Augustenburg on its 1-mark note has a bell ringing out the tones of "Arbeiten und nicht verzweifeln" (Work and not despair) ; the fresh colouring being effective, though most issues appear to be on brown or dark toned paper, doubtless to show dirt and wear less. Hamburg has the arms of the city on a square shield, with the crest and supporters (lions) treated

on novel lines of colour and drawing for its half-mark note. Donauwörth, a picturesque town on the upper Danube with 5,000 dwellers, gets a Schiestl design. Passing to the illustrations in black and white, Göttingen has two silhouette pictures on its Schiestl design ; Erfurt pictures its two famous churches for its 25-pfennig note design ; Hameln, on the Weser (the Hamelin of Robert Browning's poem), uses the motif of its Pied Piper legend on its notes ; Reichenhall, the bright South Bavarian watering place, prettily advertises its mineral springs on its *Scheine* ; Amberg, in Northern Bavaria (25,000 inhabitants), has the arms of the Royal Bavarian House of Wittelsbach on its notes' reverse (or back) ; the front



CURRENCY NOTE
AMBERG, BAVARIA
244



CURRENCY NOTE
BIELEFELD

shows a pretty architectural view of the town. Bielefeld, whose 75,000 inhabitants must have suffered in this centre of the Westphalian linen industry, has a bold design: the turnip, relied on for the daily subsistence of the starving population, takes on a facial expression, while a number of lines in small print (unfortunately illegible in the reproduction) cynically suggest a gloomy prospect for the nation. This note issued in 1917 affords, in common with most of these paper issues, significant evidence that a people, even when in economic misery and national despair, need not give up the practice of art, but rather will find therein a solace and the patience to endure and recover. J. K.

TOKYO.—The second annual exhibition of the Imperial Art Institute of Nippon, known as the Teikoku Bijutsuin Tenrankai ("Teiten" for short), recently

held in Tokyo and afterwards in Kyoto, drew thousands of visitors daily. The "Teiten" is the successor to the "Bunten," the annual show organised by the Department of Education. This annual exhibition had come to assume such great importance that it became necessary to stand on a firmer and freer basis. Consequently, it was reorganized after the manner of the Paris salon, and held its first exhibition a year ago. ♪ ♪

The policy of the new committee seems to be to accept works that contain something new—new in conception or in mode of expression. It is thought by the majority of the committee, with that section of the public which considers itself in possession of advanced ideas, that our traditional style of painting has come to the "end of the trail," as it were, and must find a new path in order to hold its own and work out its own salvation. ♪ ♪

The result was that the majority of



"A STORMY BEACH"
BY KAWAI GYOKUDO

STUDIO-TALK

the paintings were devoid of features hitherto considered as characteristic of our pictorial art. One could not help observing in them a close approximation to the European style of painting—accidental in many cases, no doubt, but in others the result of conscious imitation. Whatever the motive, it was the result of an effort toward self-expression as affected by the new ideas that have poured into this country from the West. The unrest of to-day is by no means peculiar to this nation only, as I observed a similar state of affairs in Europe and America during a recent tour. It only proves that Nippon, too, is in a close touch with the rest of the world, not only in economic relations, but in artistic matters as well. Indeed, some have gone so far as to repudiate any line of demarcation between the art of this and of other nations, maintaining that art is a universal language to be judged and appreciated from a common ground. But others as strongly hold that as true art reflects the signs of the times and echoes the inner life of a race, and as long as there exists a difference in the mode of thinking and in the habits of life, the difference in art, in the mode and material of expression, is inevitable. However, even those who hold this view feel the necessity of infusing new life into our pictorial art. ♠ ♠ ♠ ♠ ♠

A noticeable feature of the recent exhibition was the disappearance of the difference in the works of the Tokyo and Kyoto artists. For many years the paintings of the Kyoto artists showed a finished technique with a decided inclination to a realistic representation, while the Tokyo artists tended strongly to ignore the technical side of painting, giving nearly sole importance to its contents, to what it suggests and expresses. The time has come, however, when the young artists of Kyoto no longer allow themselves to be content with mere technical attainments, and are striving to show what the real painting of Nippon should be, while the Tokyo artists, who are in closer touch with the new movement, begin to recognise the value of technique in expressing and suggesting the thought with which they try to imbue their work. ♠ ♠ ♠

Of course the foregoing is the inference drawn mainly from the works, some two hundred, shown at the second exhibition of the Imperial Art Institute, and it is by no means conclusive. A fairer conclusion might have been obtained by an examination of all the 2,770 paintings submitted to the judges. But it is a fact forced upon us by many other less important exhibitions. It should be noted that as the result of the indulgence shown to new efforts, the exhibition contained



"A MERMAID." BY
KABURAGI KIYOKATA



"A COOL MOON"
BY ISHIDA BAISO



"BURNING INCENSE ON
A CALM NIGHT." BY
NAKAMURA DAISABURO

not a few paintings of questionable merit from the æsthetic standpoint. A stranger must have been puzzled to understand what it all meant, and wondered what the future of painting in Nippon was going to be. It is, indeed, in a chaotic confusion that the pictorial art of Nippon finds itself in its efforts to discover, or create, a new path for the future. ▯ ▯ ▯ ▯

The sculpture section, too, was confronted by problems somewhat similar to those troubling the section of Nippon painting. Sculpture here has remained for

ages as an ornament on the *tokonoma*, a recess in the guest room, where the size and material, as well as subjects, have been very much under limitation. Now the prevalence of foreign architecture has necessitated a change, and the new requirements are not satisfied with the ways of the old. There is a sort of contention between woodcarvers of the old school and sculptors of the new. Among the best works shown may be mentioned Asakura-Fumio's *The Cheek*; Yamazaki-Choun's *A Zen Monk*, in wood; Nakatani-



"AIZEN." BY MIKI
SOSAKU
"FROGS." BY KITA-
MURA SHIKAI

"SONGS OF INSECTS" (wood)
BY NAKATANI KANKO
"A ZEN MONK" (wood)
BY YAMAZAKI CHOUN



PORTRAIT OF HIS HOLINESS POPE BENEDICT XV
BY HORATIO GAIGHER

Kanko's *Songs of Insects* in wood, coloured; Ishimoto-Gyokai's *After the Rain*, in wood; Kitamura-Shokai's *Frogs*, in marble; Sasaki-Taiju's *About a Year Old*, relief in wood; Kimura-Takeo's *Under the Trees*, in wood; Shinkai-Taketaro's *Fudo* (immovable), in plaster relief; Kitamura-Seibo's *A Spring*; Miki-Sosaku's *Aizen*, in wood; Asakawa-Hakkyo's *Wooden Shoes*, and Ikeda-Yuhachi's *Evening in the Highlands*, a plaster relief.

HARADA-JIRO.

MERAN, TYROL. — Dr. Horatio Gaigher, whose portrait of His Holiness Pope Benedict XV. is here reproduced, qualified and practised as a medical

man ere he yielded to early inclinations and gave himself to art. He studied for two years at Bushey under Herkomer, who thought highly of his talent. ▯ ▯

CRACOW.—The stained glass window illustrated opposite was designed by the Polish artist, Witold Rzegocinski, for the Faculty of Physics in Cracow University, and the artist has found an appropriate motive for his design in Slav mythology. He was one of the founders of the Society of "Independants" who, with Malczewski and Kowalski as their leaders, set out to further the development of a national art, and held their first exhibition some ten years ago. ▯ ▯



"PERKUN, GOD OF THUNDER"
STAINED GLASS WINDOW,
CRACOW UNIVERSITY. DE-
SIGN BY W. RZEGOCINSKI

REVIEWS.

The Arts in Early England. By G. BALDWIN BROWN, M.A., Watson Gordon Professor of Fine Art in the University of Edinburgh. Vol. V. (London: John Murray.) This new instalment of Professor Baldwin's exhaustive study of the beginnings of art in England is almost wholly occupied with a comprehensive examination of certain monuments and a famous illuminated manuscript which, according to his contention, are to be referred to the same period—namely, to the seventh century of the Christian era. The monuments in question are the carved cross at Bewcastle in Cumberland and its sister monument at Ruthwell in Dumfries-shire, and the manuscript is that known by the name of the Gospels of Lindisfarne, now preserved in the British Museum. His detailed examination of the crosses is supplemented by two chapters on the Latin and Runic inscriptions on them, contributed by Professor Blyth Webster. The Lindisfarne manuscript is also the subject of detailed analysis and comparison with the Book of Kells, as the result of which the author records his conviction that "while Kells as a human document is far more wonderful, Lindisfarne is more satisfying to the sober aesthetic judgment." The volume is abundantly illustrated in half-tone and line. ▯ ▯ ▯ ▯ ▯ ▯

A Book of Ceilings. By GEORGE RICHARDSON, F.S.A. (New York: W. Helburn; London: Technical Journals, Ltd.) George Richardson was for eighteen years assistant to the famous Brothers Adam, and published the folio of which this is a reprint in 1774. The forty-eight plates of the original edition were etched as well as composed by him; all the designs being "imitations of those much admired compositions" which he found in the remains of the baths and palaces of the Roman Emperors in Italy, and in which squares, circles, octagons, etc., were essential ingredients, while the subjects of the pictures and bas-reliefs which figure in all of them are mostly derived from classical legends. The designs would, he hoped, not only be "an accept-

able amusement, but a considerable acquisition to the Nobility and Gentry of distinguished taste," and foreseeing that some of them might be thought "rather too profusely decorated," he pointed out that they were capable of variation, and especially of simplification. ▯ ▯

A History of Architecture. By FISKE KIMBALL, M.Arch., Ph.D., and GEORGE HAROLD EDGELL, Ph.D. (New York: Harper and Brothers; London: B. T. Batsford.) Though following in the main the same lines as most histories of architecture, beginning as it does with pre-classical structures, and treating successively of Greek, Roman, Early Christian, Byzantine, Romanesque, Gothic, Renaissance, etc., this work of two American University professors brings the history of architecture right down to our own day, and thus we see discussed and illustrated many notable American buildings—amongst others the great Woolworth "skyscraper." The volume, which is one of Harper's Fine Art Series, is copiously illustrated, and the summaries and bibliographical notes at the ends of chapters will be found useful by students. ▯ ▯

Collecting as a Pastime. By CHARLES ROWED. (Cassell and Co.) Mr. Rowed chats in a pleasant way about all sorts of old things in this book, intended, he tells us, to "inspire, inform, and amuse amateur collectors." There are 68 half-tone illustrations, embracing a multitude of objects, such as clocks, pewter, brass and copper articles, pottery and china, old mortars, horse amulets, etc. ▯ ▯

L'Art Français depuis vingt ans is the title of a series of illustrated monographs published by MM. F. Rieder et Cie, of Paris, in which recent developments in the various departments of fine and applied art are reviewed by writers of authority. In *Le Mobilier*, a recent addition to the series, M. Émile Sedeyn discusses the work of the modern French designers of furniture and the movement towards a style more in harmony with the conditions of to-day than those formerly in vogue, while conforming to national susceptibilities, and shows that this movement has been at once progressive and regular. ▯ ▯

A house at Rainham, Essex

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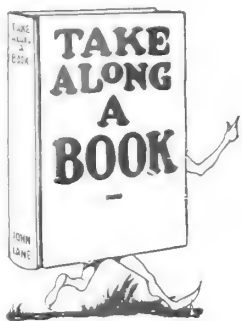
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I N AMERICAN MUSEUMS

CHICAGO

FRANK W. GUNSAULUS

January 1, 1856—March 17, 1921

Before the hour of dawn on March 17, Doctor Frank Wakeley Gunsaulus, President of Armour Institute of Technology, and Trustee of the Art Institute of Chicago, passed away.

Doctor Gunsaulus' great participation in the civic, cultural and spiritual realization of Chicago during thirty years of the city's really formative period needs no chronicle here. It has been well said that he, more than any other man in his time, helped Chicago to answer the question implied in her motto, "I will." In the words of the Reverend Dr. Gilkey, "Doctor Gunsaulus helped Chicago to determine *what* it would, and to determine it right."

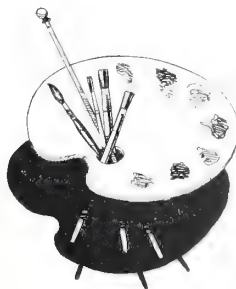
To Doctor Gunsaulus the Art Institute is indebted for the Mary Jane Gunsaulus Collection of Pottery of the Near East, named in commemoration of his mother, for the Frank W. Gunsaulus Collection of Old Wedgewood, and for the Collection of American Coverlets, besides numerous individual treasures. More far-reaching perhaps than any single gift was the stimulus he gave to great numbers of potential friends of art, and above all the direction which he gave to the unformed impulses of other donors. It was in recognition of this constructive and potent understanding of his that William H. Miner stipulated that his own gift bear the name of the Frank W. Gunsaulus Hall of Industrial Art.

THE CLEVELAND MUSEUM OF ART.

An important addition to the endowment of The Cleveland Museum of Art has been made by J. H. Wade, President of the institution. Less than a year ago he created a trust fund, yielding an annual income of about thirty thousand dollars which is to be used for the purchase of works of art. On April 21st a letter was received from him stating that securities aggregating \$360,000 had been transferred by him to the Museum, thus bringing the Wade endowment up to an aggregate of nearly one million dollars.

In addition to this he has given a group of important paintings and a very large collection of textiles, jewelry and other objects representative of the industrial arts of Europe and the Orient. He also gave the tract of land on which the Museum is built and has been in many ways a powerful factor in building up the institution to its present position of importance.

(Continued on page 14)



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CLEVELAND—Continued

The announcement of the Wade gift was made at a reception arranged for the presentation of another gift, consisting of a series of nature groups prepared by Mr. and Mrs. Gerald H. Thayer and presented to the Museum by Mrs. E. C. T. Miller. These groups have been installed in the Children's Museum and illustrate the artistry of Nature with especial reference to the protective coloration and marking by means of which wild creatures are enabled to decrease their visibility in their native habitat. The object of placing these exhibits in an art museum is first to impress the child with the beauties of Nature's handiwork, to train his eye to keener observation and to train it particularly to a more intelligent observation of the natural beauty with which he is surrounded and which he may be inspired to seek out.

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Silent Dawn. By Walter L. Palmër.

*See International Studio, March and August, 1921.

WASHINGTON NATIONAL GALLERY OF ART

The board of regents of the Smithsonian Institution at a special meeting held May 27 created the National Gallery of Art Commission, whose primary functions "shall be to promote the administration, development, and utilization of the National Gallery of Art at Washington, including the acquisition of material of high quality representing the fine arts, and the study of the best methods of exhibiting material to the public and its utilization for instruction."

The National Gallery of Art, administered by the Smithsonian Institution, is the legal repository of all art works belonging to the United States not legally assigned to other departments of the Government. The collections already acquired by the Gallery have a value of about seven million dollars and with reasonable encouragement the development of Washington as a great art centre is assured.

The Commission as constituted by the Smithsonian Regents consists of five public men interested in fine arts, five experts, five artists, and the Secretary of the Smithsonian Institution, who will be ex officio a member of the Commission. The five public men interested in the arts named are W. K. Bixby of St. Louis, Joseph H. Gest of Cincinnati, Charles Moore of Detroit, James Parmelee of Cleveland, and Herbert L. Pratt of New York; the five experts are John E. Lodge of Boston, Frank Jewett Mather, Jr., of Princeton, Charles A. Platt of New York, Edward Willis Redfield of Center Bridge, Pa., and Denman W. Ross of Cambridge; the artists named for the Commission are Herbert Adams of New York, Edwin H. Blashfield of New York, Daniel Chester French of New York, William H. Holmes of Washington, Director of the National Gallery, and Gari Melchers of Falmouth, Va.; and the Secretary of the Smithsonian Institution, Charles D. Walcott.

The Commission will at once proceed with its work of developing and increasing the usefulness of the National Gallery of Art, and one of the very important matters which will receive attention is the provision of a suitable building to house the valuable art works already in the custody of the Nation, and to provide for the future expansion of the collections. The Gallery is at present inadequately installed on the first floor of the Natural History Building of the National Museum.

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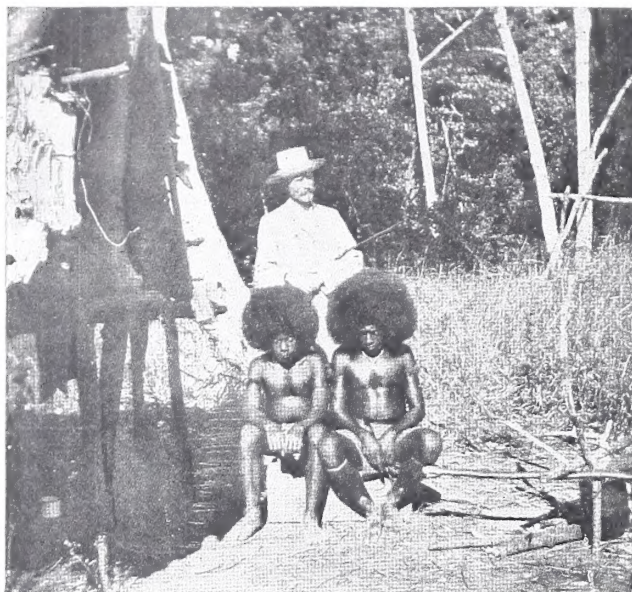
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Prescott's "Ferdinand and Isabella" had just been published when this portrait was taken in Boston. It is one of the rare examples, with penciled lines.

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Thus was built up that enormous collection of interesting portraits, not only of kings, princes and their suites, such as those beautiful portraits taken at Holyrood Palace in 1831, but of the "landed gentry and aristocracy" whose houses he visited during his professional tours, and also the humbler folk, who thronged his studio, when he worked in a town or village. These latter portraits are often of great value to descendants on account of the rarity of other pictorial records, as well as the perfect accuracy of the likeness. An alphabetical list of about 8,000 portraits taken in the British Isles is included in "Ancestors in Silhouette."

After thirteen years' work in Europe, Edouart arrived in New York in 1839 and, making 114 Broadway his headquarters, commenced work in America on the same lines. He visited Washington, Philadelphia, Saratoga, Detroit, Boston, Cambridge, Brooklyn, Baltimore, and various cities in Delaware, Maine, Illinois, Wisconsin, etc., taking a room and advertising his profession in the local press.

Presidents of the United States, John Quincy Adams, Martin van Buren, Harrison, Tyler, Millard Fillmore, Franklin Pierce; statesmen, such as Daniel Webster and Henry Clay; men of letters and women too, Longfellow, a professor at Harvard in those days, Peter Parley, Catherine Sedgwick; journalists, Presidents of Colleges and Banks; actors, and many other prominent personages with their wives, families and sometimes slaves; such is the mighty throng, a complete list of which, to the number of 3,600 named and dated American portraits, 1839-1849, is included in "Ancestors in Silhouette."

So the men and women of to-day may find in that list, a name long sought for, a link with other families which may throw a light on their genealogy; or, amongst the illustrations, may see in startling reality, one of those ancestors from whom their children have inherited a feature or pose. Ghost-like, the men in high stock collars, full skirted coats and enormous top hats, the women and children in quaint crinoline skirts, flit across the pages; we almost hear their shadow talk and laughter.

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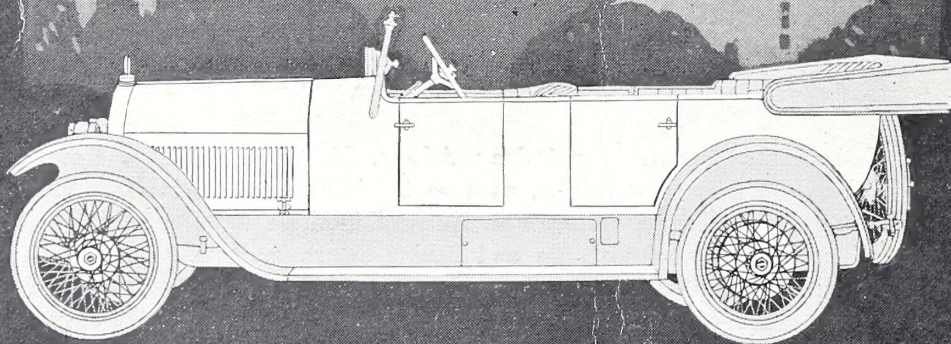


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